

Arts

Junior *and Activities*

MARCH 1952 50c

PERIODICALS

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THE LARGE FAMILY
Gail Hayden
Grade 1
Athens, Georgia



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Dear Classroom Teacher

Talent is where you find it. Or we might say, talent is where you **permit** it. Certainly it is not limited to that small group of children who seem to possess from an early age unusual ability to draw accurately things about them.

A mother looking over a typical group of paintings produced by primary children said recently, "You know, I think that many of these are as good as some paintings by so-called modern artists." We not only agreed but said we felt they were superior. They were more sincere and more revealing of the child's inner feelings than expressions of many professional artists.

The teacher has within her power the ability to release an enormous amount of creative ability in her classroom. It may lie dormant under the weight of tons of teacher-tricks (step-by-step methods of drawing), or it may be brought to life through carefully planned stimulation. But it is there—and the child will respond to the degree in which the teacher convincingly affirms her faith in his creative abilities.

Sometime ago we visited a one-room rural school in which no creative art work was carried on. The well-meaning teacher frankly deplored the fact that her children could not draw and paint freely and creatively like many children she had observed in other schools. **So they used patterns.** The children, sitting quietly at their places listening, solemnly shook their heads in agreement.

We decided something should be done about this defeatism. Newspapers were spread on the floor and we sat down with the children to talk about "things we knew on the farm." First with eyes closed we "saw" things with which we were intimately familiar: wagons, baby chicks, pigs, cows, barns, fences. The children put up their hands when they could "see" one of these. Using their hands as brushes, they painted in the air. Each child's barn or fence differed from another in various details. Then in soft, colorful chalks they drew them on large sheets of paper—with obvious pleasure and satisfaction.

Talent? Skill? Accuracy? We weren't very concerned. We were happy that children were putting a part of themselves—their daily experiences—into creative expression. There was no magic here—none except the magic of the child's inner pleasure derived from creative activity.

Sincerely yours,

F. Louis Hoover

The dry paint you use dry...

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Junior Arts and Activities

CREATIVE ACTIVITIES FOR CLASSROOM TEACHERS

Volume 31
Number 2

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CREATIVE ARTS

FOR THE JUNIOR HIGH SCHOOL

Do you know how to guide and
stimulate creative activity with your group?

Art director suggests
greater understanding of pupil needs.

By DR. ANN M. LALLY

Director of Art
Chicago, Ill., Public Schools



Realism is only one approach to picture making in junior high schools — many pupils prefer abstract approach.

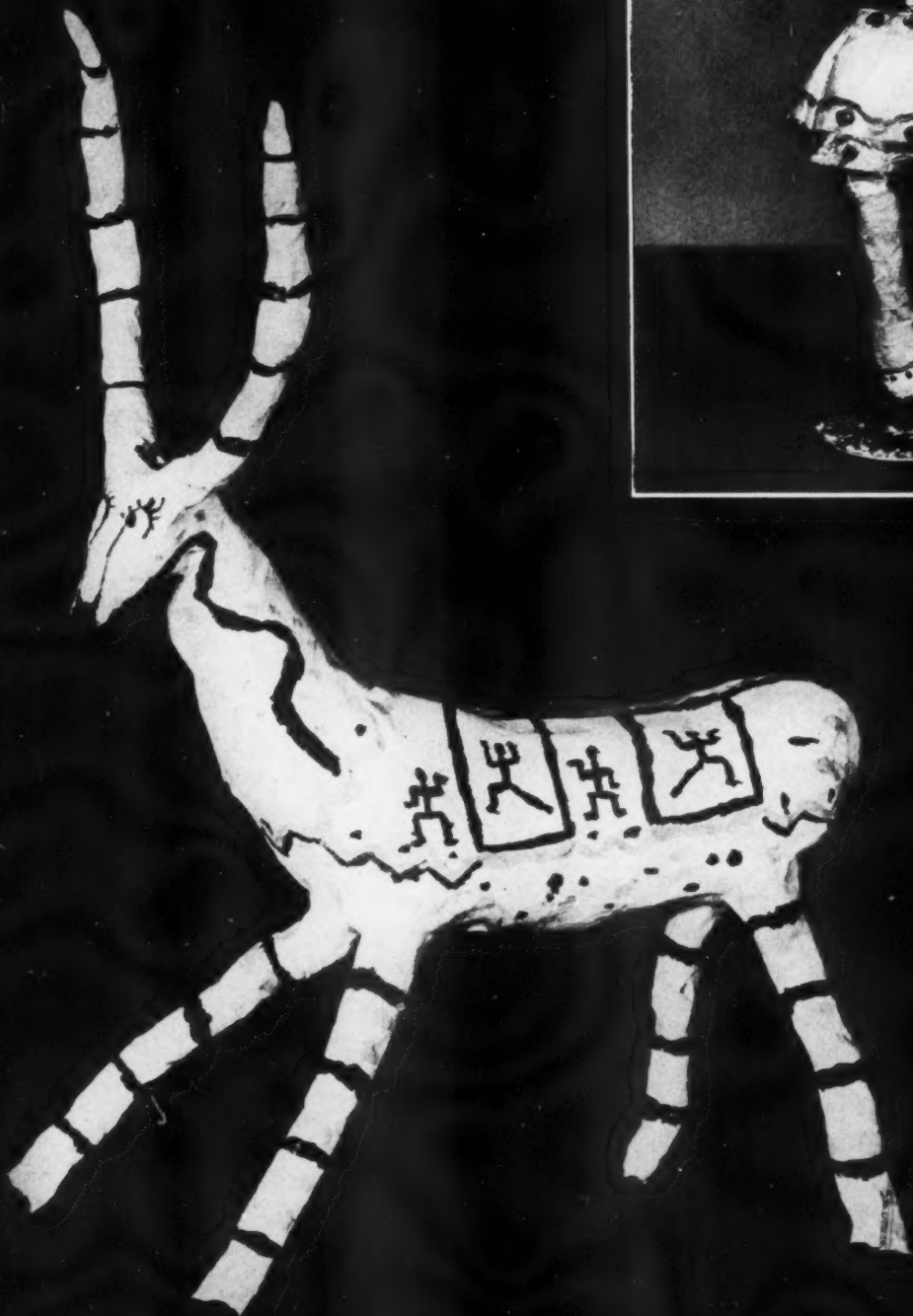
*Reprinted from Directions in Art Education.
Courtesy, Illinois Art Education Association*

Have you as a junior high school teacher ever wondered what to do to stimulate truly creative art and craft work from your boys and girls? If so, you, like many other teachers, realize you are working with young people at one of the most challenging periods in their development.

Since the modern concept of education is founded on the premise that all individuals continue to grow and develop throughout life, there is no terminal point in learning. The teacher must therefore strive constantly to achieve a better understanding of the fluid nature of the boys and girls whose learnings she is attempting to guide. Any such study cannot overlook patterns of physical, mental, emotional, and social growth, nor can it fail to concern itself with the needs and interests of boys and girls and the development of aptitudes and abilities in line with these needs and interests.

The junior high school art teacher can learn a great deal about individual young people by studying school records of physical growth, mental test results, achievement scores in special areas of learning, student biographies, anecdotal records of teachers and students,

Whimsical animal was built of newspaper strips and wallpaper paste coated with flat tempera and decorated. Seventh-grader created figure at right using strip paper applied over wire and painted.





Children are enthusiastic experimenters with aluminum wire. Designs can be developed with few tools.

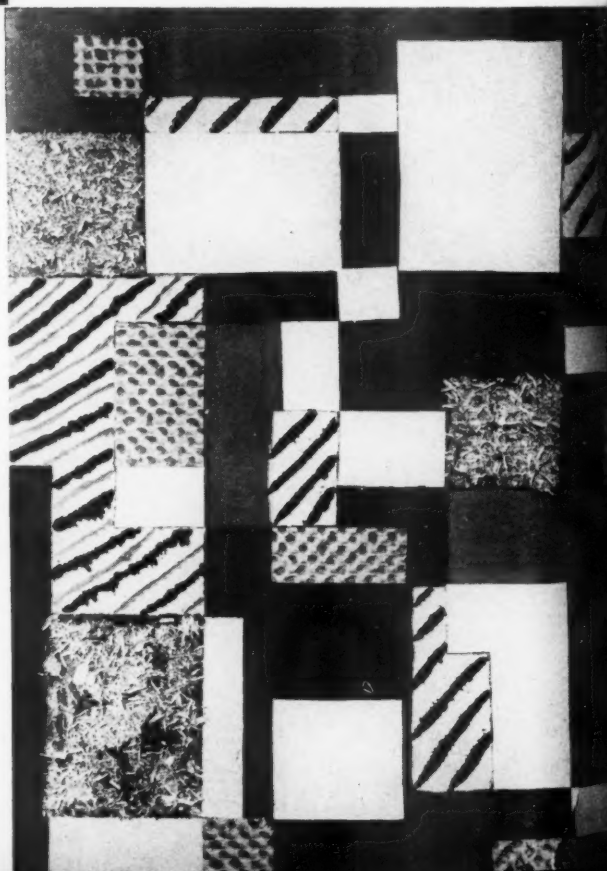


Design for modern wire necklace was developed by student through experimentation and manipulation.

case studies, sociograms, records of parent interviews and whatever other personnel data is available in a given school. In interpreting these individual records art teachers will find it helpful to review the contributions of the child development movement, and will sense the necessity of keeping in touch with current experiments in this basic field. From an analysis of these studies as well as from first-hand observations of seventh, eighth and ninth graders at work and play, art teachers should develop more sympathetic understandings of the complicated patterns of pre-adolescence and early adolescence.

At this stage of development young people seem to have boundless physical energy. Their muscular coordination is much greater than in earlier periods of growth. The tremendous range of their span of attention and their self-confidence or lack of it contributes to uneven perform-

Ninth-grader made collage of paper and cardboard of different colors and textures plus pencil shavings.



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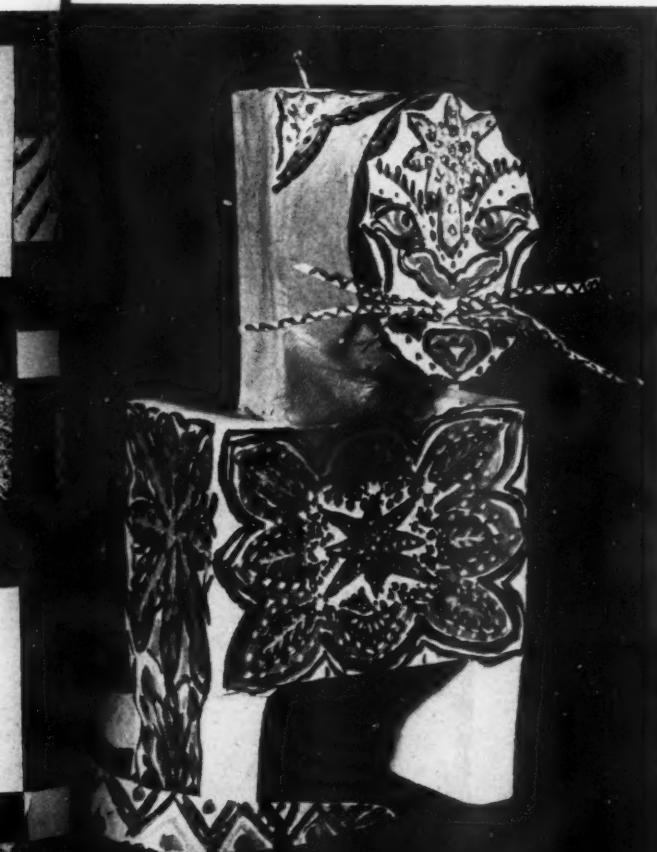
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ances in learning situations. The typical junior high school boy or girl is hypercritical of self and at the same time painfully sensitive to overt criticism: he is tremendously eager to experiment and yet is easily discouraged. He wants to be one with a group but his choice of group membership is highly selective. This choice seems to be based upon common interests, a particular significant finding for an educator. It has already been pointed out that school records and observation give the art teacher a number of clues to the particular capacities and interests of young people of junior high school age. In addition art teachers may find it helpful:

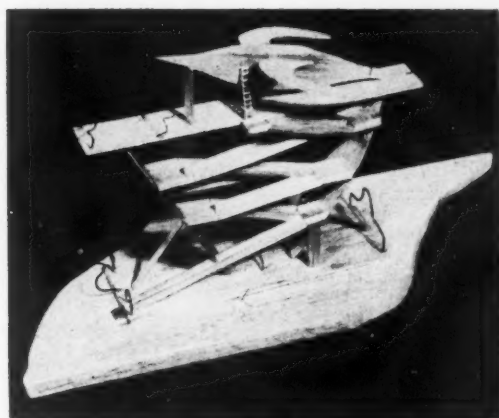
- (1) to have boys and girls list the areas of study in which they are most interested
- (2) to record or discuss current hobbies, favorite recreations and pastimes
- (3) to tell about part time jobs or the ways in

board
avings.

Discarded boxes can be used inventively by junior high students to form base for imaginative animal.



Ceramic figure was done by eighth-grader. Piece was bisque fired, underglazed and then re-fired.



Elaborate balsa wood and wire construction was designed by seventh-grade boy after experimentation.



Highly imaginative animal demonstrates the value of creative approach.

which each one of them contribute to family living

- (4) to discuss early vocational aspirations and ambitions

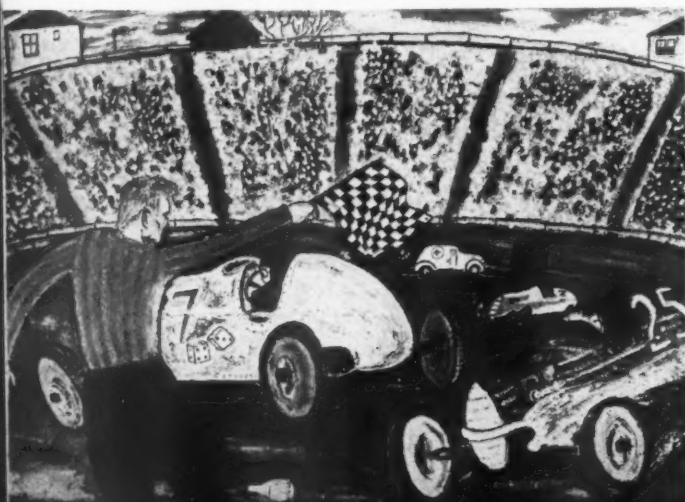
All that the teacher learns about individual children in her group will be of value in giving instruction in art in the seventh, eighth and ninth grades. This is true whether she is a teacher of general academic subjects as well as art or a specialist in the area of art and crafts.

Because of the tremendous range of student interests at this stage of development, educational administrators should give serious consideration to the provision of functionally-designed rooms for creative art and craft activities which will permit boys and girls to engage in many types of work. Where the only room available is a small traditional classroom without adequate storage space, sinks, tools or equipment, both students and teacher will chafe under the restrictions.

BUILDING AN ART PROGRAM

Because of the junior high school student's natural spontaneity, teachers will find him eager to choose art

Young adolescents enjoy recording stories and experiences in their paintings adding colorful details.



or craft activities based on interests for himself or for the group, and will note his enthusiastic participation in teacher-pupil planning. Since at no other period in his life will he be more interested in experimentation than he is now, the junior high school boy or girl will welcome opportunities to try out new materials and techniques, to compose in novel ways, and to solve problems creatively. The tensions of early adolescence can often be released by means of whole some art activities.

The creative teacher of art recognizes these basic interests and needs of the early adolescent and so places major emphasis on the process rather than the product. She also recognizes the young person's need for group identification. Therefore she provides many opportunities for student-directed group projects in which all boys and girls can achieve success. The junior high school art teacher must be especially skilled in the fine art of human relations since there is less homogeneity in this age group than in any other. The job of motivating individual and group art projects in junior high school is not an easy one but it does present a challenge which the fine teacher will expend every ounce of energy to meet successfully.

The amount and type of guidance to be given young people engaged in art activities by the teacher is a major consideration. In truly creative art teaching problems are not dictated by the instructor nor is license encouraged. The role of the teacher evolves around the job of providing meaningful experiences for young people and in helping boys and girls explore the possibilities for art expression inherent in these experiences. Any such program must of necessity include pupil-teacher planning and continuous evaluation by students and teachers as the work progresses. Understanding and practice of these working methods by the teacher is at least as important as her knowledge of art or her skill in creative interpretation.

ART WORK TO INTEREST JUNIOR HIGH STUDENTS

Seventh, eighth and ninth graders like to do both two and three-dimensional art work. Because of limited supplies, tools, equipment and storage facilities in many junior high school classrooms, more two-dimensional than three-dimensional work is currently in evidence. Picture-making continues to be the most frequently observed two-dimensional creative art activity. Ideas for picture making come from many sources. Boys and girls particularly enjoy recording stories about themselves, family living, school activities, recreation and community living.

At this level many boys and girls strive for realistic rather than consciously designed expressions. In their realistic recording the majority of young people diminish the size of vanishing objects give a great deal of attention to the realistic external characteristics of portrayed forms and strive for the seemingly accurate color. Other boys and girls in seventh, eighth and ninth grades manipulate form and color in their pictures in expressive ways decidedly non-realistic.

(Continued on page 40)

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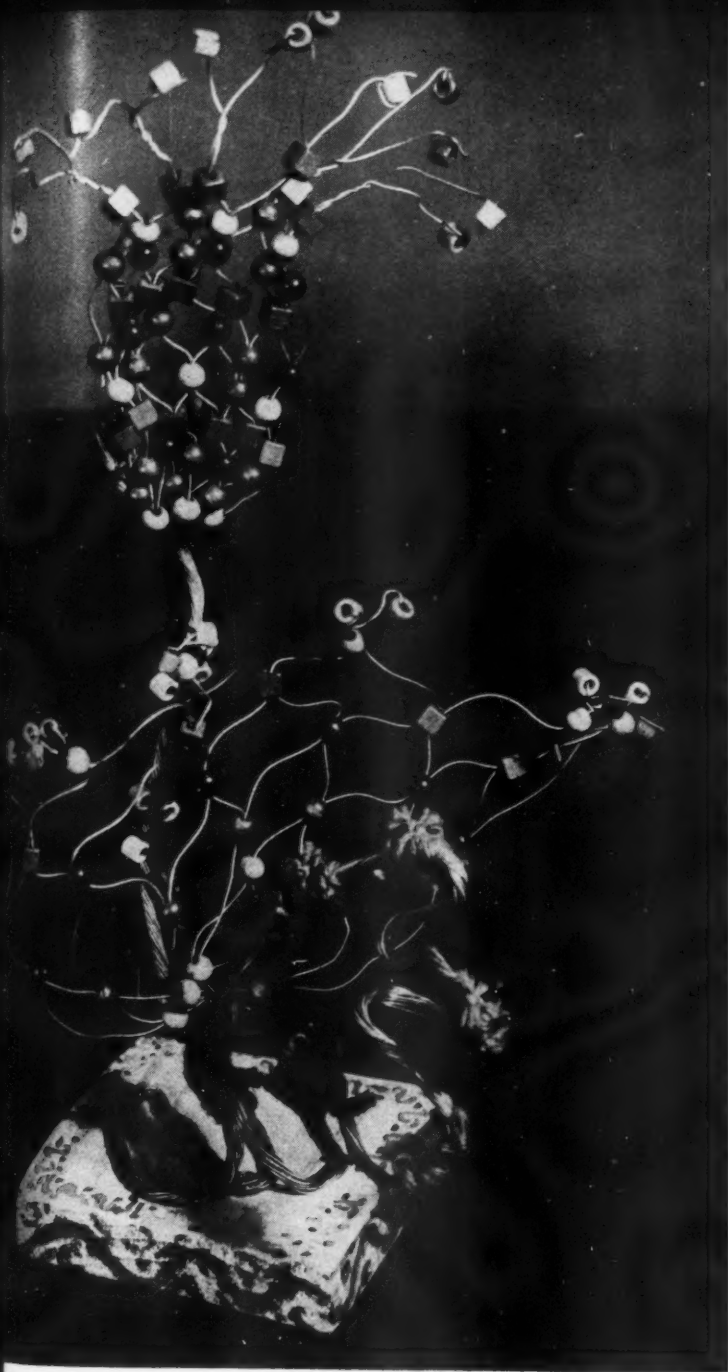
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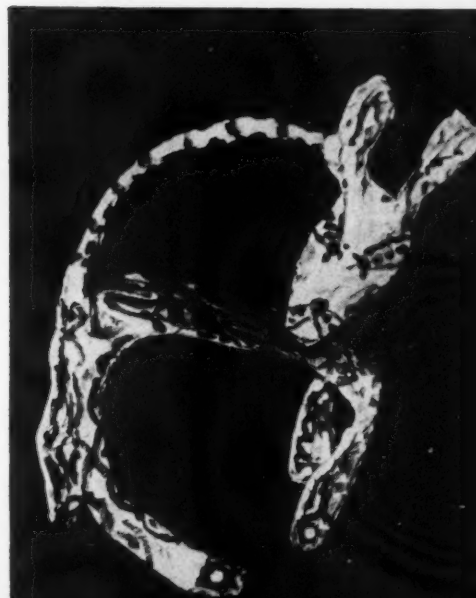


Ingenious bird with frayed picture wire tail, body and head of wire and brilliantly colored wooden beads was done by junior high student.



Combination of brass, copper and piece of scrap leather make an effective pendant.

Fantastic three-dimensional form was evolved from lightweight paper and thin wire.



DOWN IN MEXICO



Teacher and pupils arrange exhibit from Mexico study unit. Art, music and geography were combined in the unit.

Folk songs from around the world were studied by children at Florida school. Later pupils enjoyed learning dance steps that they found to accompany many of the songs.



THE ARTS MAKE IT FUN

By **MARJORIE J. MALONE**

Music Extension Specialist
Louisiana State University

**Integrate music, drama, crafts—
all the arts with your classroom ac-
tivities and give your children
a chance to express their dreams,
likes and dislikes.**

Two Kissimmee, Florida, pupils play Mexican senor and senorita. Costumes originated with children.

If a child gives a creative answer to an arithmetic problem or a spelling word, his reward is generally a big red X on his paper. Without great care on the part of the teacher, this X is likely to be taken by the child as a mark on himself as a wrong person. We know that the child needs to give the expected answers in his academic activities, but we also know that he needs to express himself. Integration of the arts with other classroom activities can be an effective means of self-expression for the child.

Music, art and drama are all members of the arts family. For children in school, the arts might well be concerned with doing something about personal feelings, personal contribution, and personal reaction to the educational and social environment. The child's day is sometimes insufferably filled with exercises and uninteresting, unmeaningful tasks which are not concerned, as far as he can see, with his feelings, his dreams, his desires, or his likes and dislikes. The arts to be most effective should be a part of, rather than apart from, the child's classroom activities. Elementary classroom teachers can constantly make use of the arts as a part of the total classroom situation.

EDUCATIONAL POT POURRI

In spelling class, the children were studying the names of states. They were pronouncing the states from a list in a book. When they came to Idaho, Gwendolyn said, "That reminds me of the song, *What Did Idaho?* Being inspired by the attention she received, she sang a little of the song and it was discovered that many of the children could help her with the words and tune to other verses concerning, What did Iowa? and, What did Tennessee? Away they went!

As soon as they had finished that song, Carolyn said she knew another song about a state. At this half of the hands in the room were raised to contribute information concerning songs and states. The teacher saw an opportunity to motivate the desire to spell the names of states. She had the children write down all of the songs they could think of which used the name of a state in the title. Each child then wrote one of his titles on the blackboard and, of course, many of the names of states. She had the children write down all ing lesson proceeded.

Later in the afternoon Jimmy Glen went to the encyclopedia. He found that all of the states were listed



along with their state songs. He read these to the class and they sang all of those which were recognized and decided to ask the music teacher about the others.

The children told of their song-naming activities at home. Parents and grandparents joined in the naming of songs. The group heard from Tommy how his grandfather had met his grandmother at a "spelling bee." This account fitted neatly into the history story about The Little Red Schoolhouse. It was suggested by Larry that the group could hold a spelling bee and use the names of states as the spelling words.

Martha went home and told about Tommy's grandfather's story and the next day she came back to tell how her great-grandfather had sung, *Marching Through Georgia* in a soldiers camp in Virginia during the war between the states. Teddy said that his daddy said *Blue Skies* was a song which used the names of many states.



Primary pupil tells "fairy" story she made up after class listened to and studied Tchaikowsky's Nutcracker Suite.

The next morning two little girls who live in the same neighborhood and take piano lessons together came to school with songs which they had "semi-composed." The girls wrote their songs on the blackboard and taught them to the other children. Alice had written:

Texas (to the tune of Blue Skies)

Texas, smiling at me, nothing but nice smiles, do I see, Oh,

Texas, singing her songs, nothing but nice songs, all day long,

Good days, hurrying by, nothing but good days, all year long.

Children and teacher had a wonderful time getting spelling, music, language, reading, writing, geography and history all mixed up so that they could not tell where one ended and the other began.

THE CREATIVE APPROACH

In our society, the school's function is that of helping children grow into socially effective as well as educated persons. Every good classroom teacher realizes that the emotional responses which a child develops often determine the kind of person that child is and will become. Yet how many children in our schools are maladjusted "children with problems" because their needs for creation, recreation and self-expression have not been met in the classroom!

In reality it is a fascinating experience to teach subject matter and skills creatively allowing the children's personal contributions to motivate the learning experiences. Creative teaching does not preclude the importance of subject matter. Creative teaching involves guiding the child to relate his educational activities to his own background, formulate problems which are meaningful to him, solve these problems, express himself in relation to these problems and their solutions through artistic as well as academic "answers." With this approach the child furnishes his own motivation for purposeful learning activities.

The classroom teacher can provide an atmosphere which is conducive to creative activity by encouraging the children to believe that he is exploring and experimenting along with them. He can stimulate creative thinking and expression by: colorful pictures on the bulletin board, displays of the children's own work, books and materials of instruction and experimentation within easy reach of the children, room furniture arranged for freedom of movement, flexibility in the programming of activities, an attitude of encouragement toward each child's creative attempts and a real concern for children's need to express themselves regardless of the product.

INTEREST BEGETS ACTIVITY

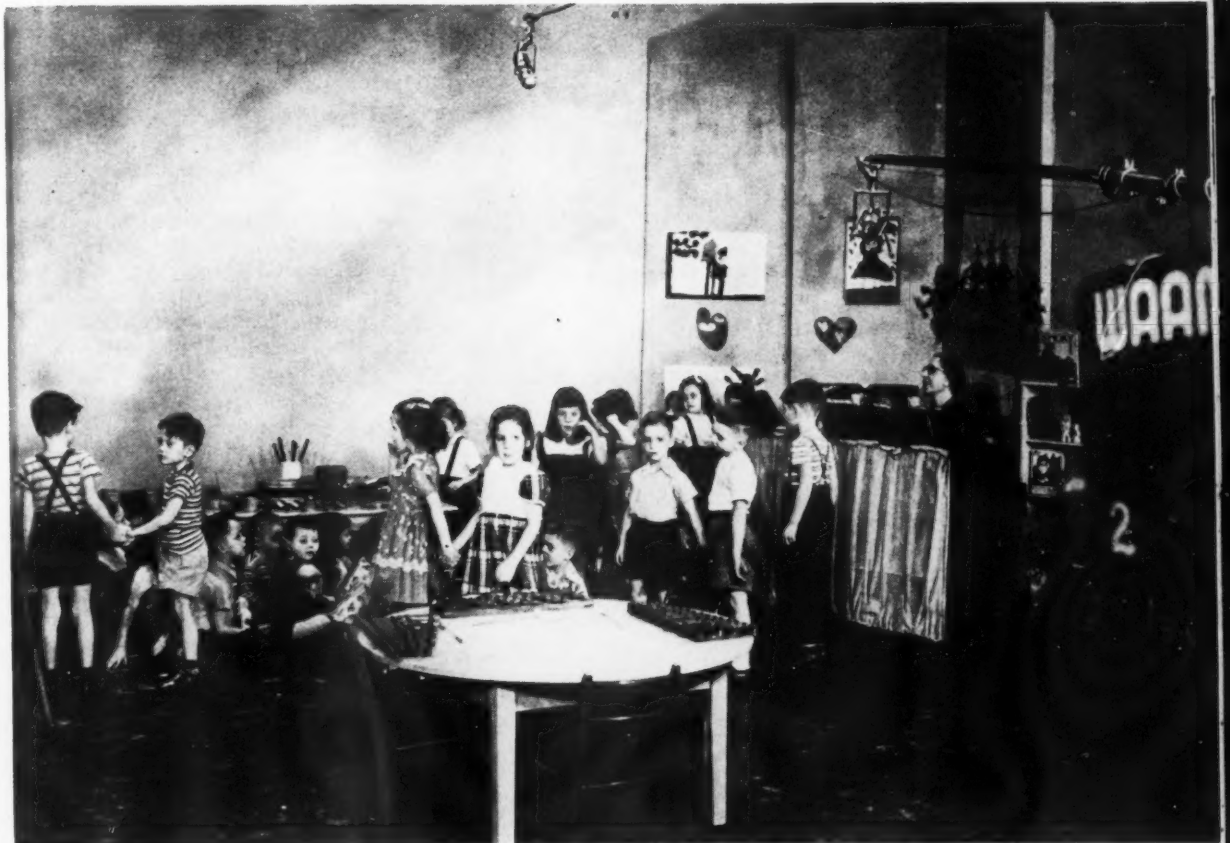
A fifth grade teacher just knew that she couldn't sing because she couldn't read the notes with do, re, mi, etc. However other teachers were singing with their children and they seemed to enjoy it so she bought several song books. She told the children that they might use the books during their free time.

It wasn't long before she heard such comments as, "Mrs. LeBleu, here's a song about George Washington," or "I found one about Daniel Boone."

Sidney, whose dad was a taxidermist, was especially

(Continued on page 48)

TELEVISION AND ART



Television cameras are focusing on schools and showing parents what goes on in the classroom.

By ARNE W. RANDALL

U.S. Specialist in Fine Arts
Office of Education, Washington, D.C.

**Television opens a new challenge
to the arts. Stage designs, gallery
"tours", costuming are
bringing art to large, new audience.**

Television sets are going into American homes at an indescribable rate. In 1936 40 television sets were distributed by manufacturers to be used to view Easter services. By 1945 the number had grown to 50,000. Authorities estimate that 12,000,000 sets are in use today and that 39,000,000 will be in use in the near future. An estimated 2,000 television broadcasting stations will be authorized by the Federal Communications Commission this year.

Two hundred and nine television channels for non-commercial educational use will be tentatively allocated, says the Federal Communications Commission in its table of March 22, 1951. This is approximately 10 per cent of all television channel assignments. Currently there are 109 television stations in operation. Dr. Franklin Dunham, Chief of Radio-Television,

U. S. Office of Education, says:

"Then why the necessity to set aside special frequencies for the exclusive use of education? One reason is that we place a high value on education, higher perhaps than any country in the world. Our mass-production methods alone are a result of education. Budgets for extensive research are a part of our planned business operations. Research is simply applied education. As a practical people, if we know the value inherent in the arts, it's because science has done more for us. If we produce little literature of lasting value, it's because we like to test things of the moment. We are a dynamic, restless people. Sweden produces eight times as many books per capita each year for its people as we do. Up to 1920, Universal, a great printing plant in Leipzig, produced more classical music than all the rest of the world combined. France, up to this time, has produced more modern art than all the countries combined, including the United States."

PLANNING EDUCATIONAL PROGRAMS

The far-reaching potentiality of this medium makes it essential that programs brought into homes and schools be directed to the best interests of the general

public—disseminating education, information and culture, as well as entertainment.

A Joint Committee on Educational Television was created by the combined efforts of a number of organizations. Anyone desiring technical or educational information should write to the center at 1785 Massachusetts Avenue, Washington, D.C. The purpose of this organization is to serve all groups and individuals interested in educational television.

Of the dozen or more national associations directly interested in art, each should be aware of the importance of this new media of mass communication. They should plan inter-organizational committees to work together to assure the best possible art education for everyone. State, county and city supervisors in some states are working coordinately to prepare themselves for the proposed three-year trial period that will be allowed educational television by the Federal Communications Commission. By successfully completing this period they will command the support and respect of patrons of education.

Administrative decisions, training of teachers, securing funds and construction of facilities are factors which will continue to confront those planning programs. All educational programs are expected to be so planned that they will automatically draw an audi-

TELEVISION IS ALREADY IN THE CLASSROOM,



Development of inexpensive equipment, displayed and demonstrated at a meeting of School Broadcast Conference, is one reason for success of the vericon system of "captive" television now used in schools.

ence since there is bound to be the competition with commercial programs which receive the best hours.

Sound planning and organization are important for desirable television results. Any executive committee or overall planning group for school television should include representatives from the groups or organizations responsible for science, social studies, languages, literature, art, music, speech, dramatics, dance, history, current events and other subjects.

TV CAN ENRICH SCHOOL PROGRAMS

Audio-visually illustrated lessons can, through television, be brought to far more schools and students than are being reached by the regular school programs. Over 2,000 film libraries are catalogued by the Office of Education in Washington, D. C. These libraries have many thousands of educational films on hand which could be televised. In addition, at least 1,000 new educational films are being produced every year.

These also can be adapted to television. The films are now quickly available to the most remote districts of our country. Kinescopes could greatly increase this existing supply.

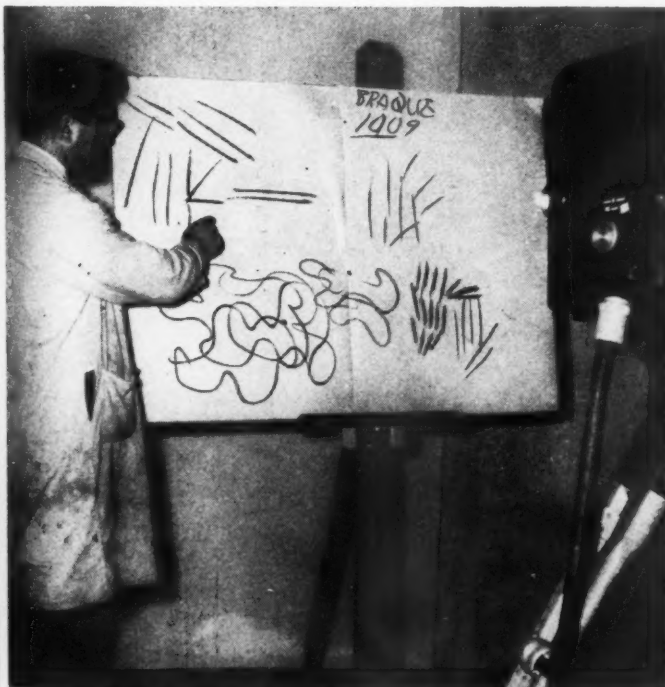
Television can be a means of in-service training of teachers. Many school districts are not close enough

to colleges and universities for teachers to take advantage of the in-service training programs provided. Television can be a help in this situation. As the teachers and children learn, parents also will become more aware of the role the school is playing in the development of their children.

Rapidly coming into use as a training aid is the vericon system of "captive" television, a closed-circuit type of television in which the stations and receivers are connected directly with the broadcast cameras by a transmission cable. Closed-circuit television adds pictures to the central sound system now used in a great many of our schools. Through it, young practice teachers are able to observe senior teachers at work under normal classroom conditions. This eliminates the galleries of observers who plague typical teachers' college practice schools.

Wherever large group teaching is necessary, the closed-circuit serves effectively. Some branches of the armed forces as well as large commercial companies have used this means of communication and teaching with great success. A recent survey covering three years' teaching comparisons at the Naval Special Devices Center at Port Washington, New York (available by writing that Center) shows its superiority over other mediums of instruction. (Continued on page 46)

MAY SOON BECOME A MAJOR INFLUENCE



State teachers' colleges found closed-circuit television programs effective in classrooms and also in training in-service teachers.



Better programming and direction have increased educators' interest in television.

HOW TO FRAME AND HANG



Make a special occasion of the day new pictures are hung in your school. Invite a lecturer to tell about pictures.

HOW TO BUY NEW FRAMES

1. Make a list of framing companies in your city.
Visit these companies. See their workshops and look over the different types of moldings for frames. Take the pictures to be framed with you to help make your decisions.
 - a. Look for simple moldings which will not catch dust and interfere with seeing the pictures.
 - b. Select the molding styles which please you and ask the prices of the frames made-up, both finished and unfinished. (You might want to paint one yourself).
 - c. Order glass for the frame so that your pictures may be protected from dirt.
 - d. Decide which color and texture of mat you wish to use by holding the picture next to their selection of matboards.
 - e. Ask the company to back your picture with heavy paper, linen, or some other fabric, to keep the dust from filtering through the back.
 - f. Request that they put in screw eyes and wire the back so your picture will be ready to hang.
 - g. Have a tag made for each picture telling the title of the picture, the name of the artist, his native land and the dates of his life. The framing company will be glad to put this on for you.

HANG PICTURES

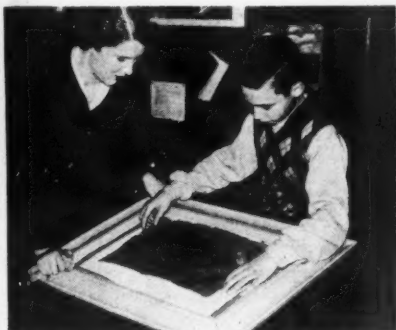
By MARYETTE CHARLTON

In the second of a series of articles on pictures for schools, Miss Charlton, who is special consultant with the Department of Education, The Art Institute of Chicago, outlines methods of framing and hanging pictures. Her suggestions have been found helpful to teachers and supervisors in the Chicago public schools and can be applied to framing and hanging of pictures in any public building



Hang pictures low so they can be seen easily by small children and identifying tag can be read.

REFINISHING OLD FRAMES



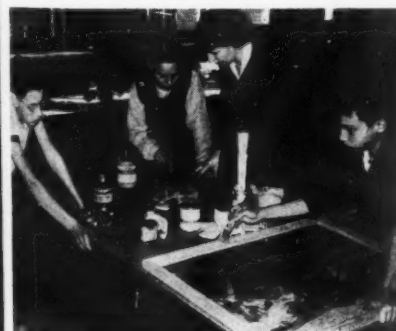
1 Select picture to be framed and "try it out" with frame to be refinished. Inspect frame carefully.



2 Sand wooden frame. Start with rough sandpaper and finish with smooth grade.



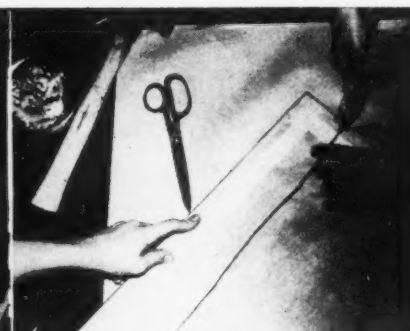
3 Stains and varnish will come off with scraper or bleach. Use turpentine or steel wool if needed.



4 Next wax surface using either liquid or paste wax. Finish by brushing on varnish, shellac or spray with color.



5 Cut mat to fit picture and back with cardboard. Clamp with movable metal tabs.



6 For permanent framing cover nails with tape to keep out dust. Affix screw eyes and picture wire.



Hang pictures where they will get good light—both artificial and daylight.

WHERE TO HANG PICTURES

1. Decide which areas of the school building are used most, where the largest number of people will see the picture.

2. Think of the age of the girl or boy or adult who passes the pictures. Select pictures for the age which will see them. Relate your selection to the subject matter they are studying, to their activities, to subjects within their experience.

3. Make a list of places in the building where pictures may hang low at the eye level of the observers—where they can see the pictures easily and read the tag.

4. Place the pictures where people naturally group themselves. Entrances to buildings, areas near the drinking fountains, lunchrooms, auditoriums, washrooms, and gyms are usually busy places where groups of people will see the pictures.

5. Check your hanging positions during different times of day, thinking where the pictures should hang to get the best daylight and artificial light on them. Stairwells and entrances are usually in light places in the buildings.

6. Try to avoid hanging pictures in areas where other objects interrupt the seeing of the pictures. Avoid areas where there are ventilators, lockers and signs.



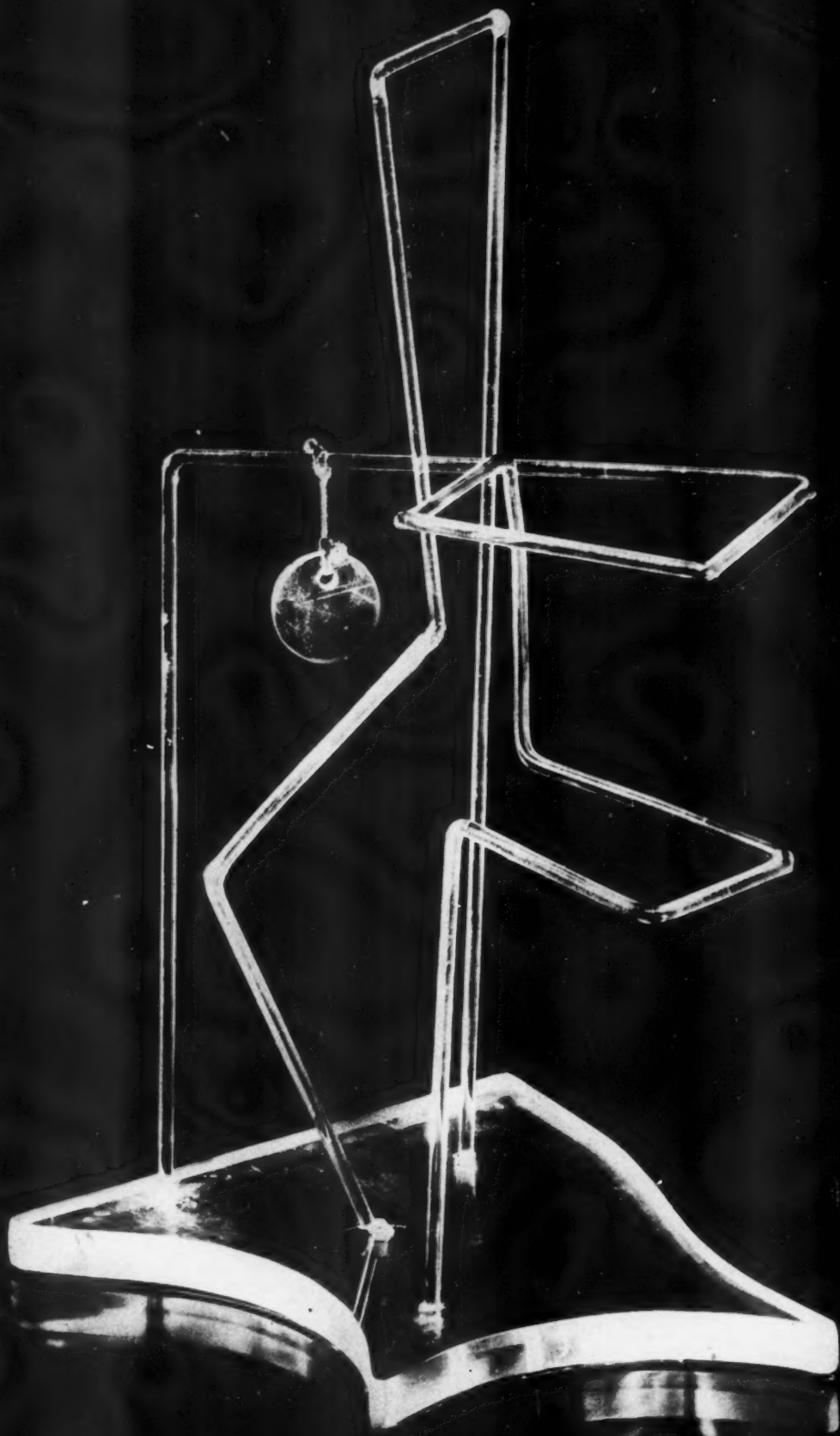
Choose a spot for picture where students naturally congregate.



Keep age level of viewers in mind.

HOW TO HANG PICTURES

1. Always place two hooks in the wall, so that the picture will stay level. If the wall chips, place scotch tape over the area where you plan to drive the nail. Always have the pictures cover the nails or hooks in the wall—they should never be exposed.
2. If you have to hang pictures from moldings in the building, use two molding hooks and wire them to the screw eyes at the back of the picture. Using one hook is not sufficient to balance the picture for permanent hanging.
3. When hanging a group of pictures on one wall either keep all the tops or all the bottoms of the framed pictures on the same visual line.
4. Plan to move the pictures at frequent intervals so that different groups see them over a period of time.
5. Make a special occasion of the day your pictures are hung. You might invite a lecturer to come and tell you about the pictures. Plan to have each group of boys and girls see them and talk about what they see in them. Relate what they learn from the pictures to their own lives and wherever possible to their everyday classroom work. Enjoy them.



H

MARCH

HIGH-HATTER space sculpture in clear plastic by Beverly Baker.

JUNIOR ART GALLERY

The base of my space sculpture is a piece of plastic that I found in the scrap box. I left its shape just as it was but I filed, sanded and buffed the edges to make them smooth.

The space in the sculpture was made by using thin plastic rods about 30 inches long. Two pieces of rod were used. The rods broke very easily when I tried to bend them. One of the boys in our class told me to use matches to heat the places I wanted to bend. I did this but I found that the matches often left marks that I couldn't get rid of.

After bending one rod I found that it looked like a man in a tall hat. This gave me the idea for the high hat man of the city. So another piece of rod was bent to represent buildings behind the man's head. Holes were drilled into the plastic base and the rods were set in.

After discussing my space sculpture with some of my friends it was suggested that the man have a monocle to make a center of interest in the design. I cut out the monocle with a coping saw from a thin piece of plastic. Then I drilled a hole in it so that the monocle could be hung from one of the top rods with a red string.

To repeat the color of the red string in the sculpture, I glued red construction paper underneath the clear plastic base.

The plastic rods were fun to work with because of their smoothness and the way they reflected light.

My tools were a coping saw, a wood file, garnet paper for sanding, steel wool for preparing the plastic for buffing, an electric buffer to shine the plastic and airplane glue to fasten the pieces together.



Irving Junior High School
Bloomington, Illinois

SPACE SCULPTURE

FROM SCRAP PLASTIC

By **FRED W. METZKE, JR.**

Art Instructor
Irving Junior High School
Bloomington, Ill.

Marya began her space sculpture by exploring the scrap box where she found four pieces of scrap plastic triangular in shape. She tried many different arrangements of these four triangles but none of them solved her problem in achieving a feeling of space. Since some of the other students in the group were working with plastic rods in their space constructions, Marya had an idea of how she could combine her four triangles and a length of plastic rod.

She used the largest triangle as the base of her construction and drilled two holes in each triangle with a hand drill. She then fitted the plastic rod into these holes on each triangle until they were arranged with the largest triangle on the bottom and the smallest at the top. The triangles were adjusted to form the floors on her construction titled, "Modern Building".

Marya evaluated her space sculpture as good because the construction was strong, it held together as a unit in space and it was different from any other in the room.

PLASTIC — A POPULAR MEDIUM

Plastic is one of the most popular mediums for the high school level. Because of its reflective qualities and the variety of shapes which may be obtained by heating and bending, plastic is an excellent vehicle for creative expression.

A wide knowledge of the material and what it will do is not as important as a willingness to experiment and explore this new material. The box of scrap plastic can contribute to many interesting and exciting creations.

A space sculpture should be so organized that when viewed from different angles, one will see a constantly changing relationship of the overlapping parts. One of the seventh grade students described his space sculpture by saying, "It goes up, down and around with a lot of air in between." Space sculpture must be felt visually.

The bird cage is often used as an example of space construction because the cage's function is to establish and enclose a given space.

Further interest might be added to the space sculpture by means of repeating lines or shapes. Sometimes the shape repeated in a different size gives an illusion of depth. Screen wire, perforated plastic, or some forms of wire grill may be used to create a transparent plane through which other parts of the sculpture may be seen.

If you have not used plastic in your classroom, the following information may be useful:

PLASTIC SOURCES

Plastic can be purchased in large sheets but this tends to limit the creative process because the flat sheet is not suggestive to the imagination. The odd variety of shapes secured in purchases of scrap plastic stimulates many different ideas for possible constructions.

Scrap plastic may be purchased from
The Crystal Fixture Company
226 S. Wabash
Chicago 4, Illinois

New plastic in any dimensions you desire can be purchased from:

Berton Plastics, Inc.
585 Sixth Avenue
New York 11, New York
Plastic Parts and Sales
1157 S. Kingshighway
St. Louis 10, Missouri

The Crystal Fixture Company sells scrap plastic in 5 pound boxes for \$1.00. One five pound box (about the size of a shoe box) will be sufficient for approximately 18 students to make small sculptures. The plastic pieces are in all sizes and shapes: short rods, flat and curved pieces. New plastic rods of any length may be purchased from plastic supply houses.

(Continued on page 27)

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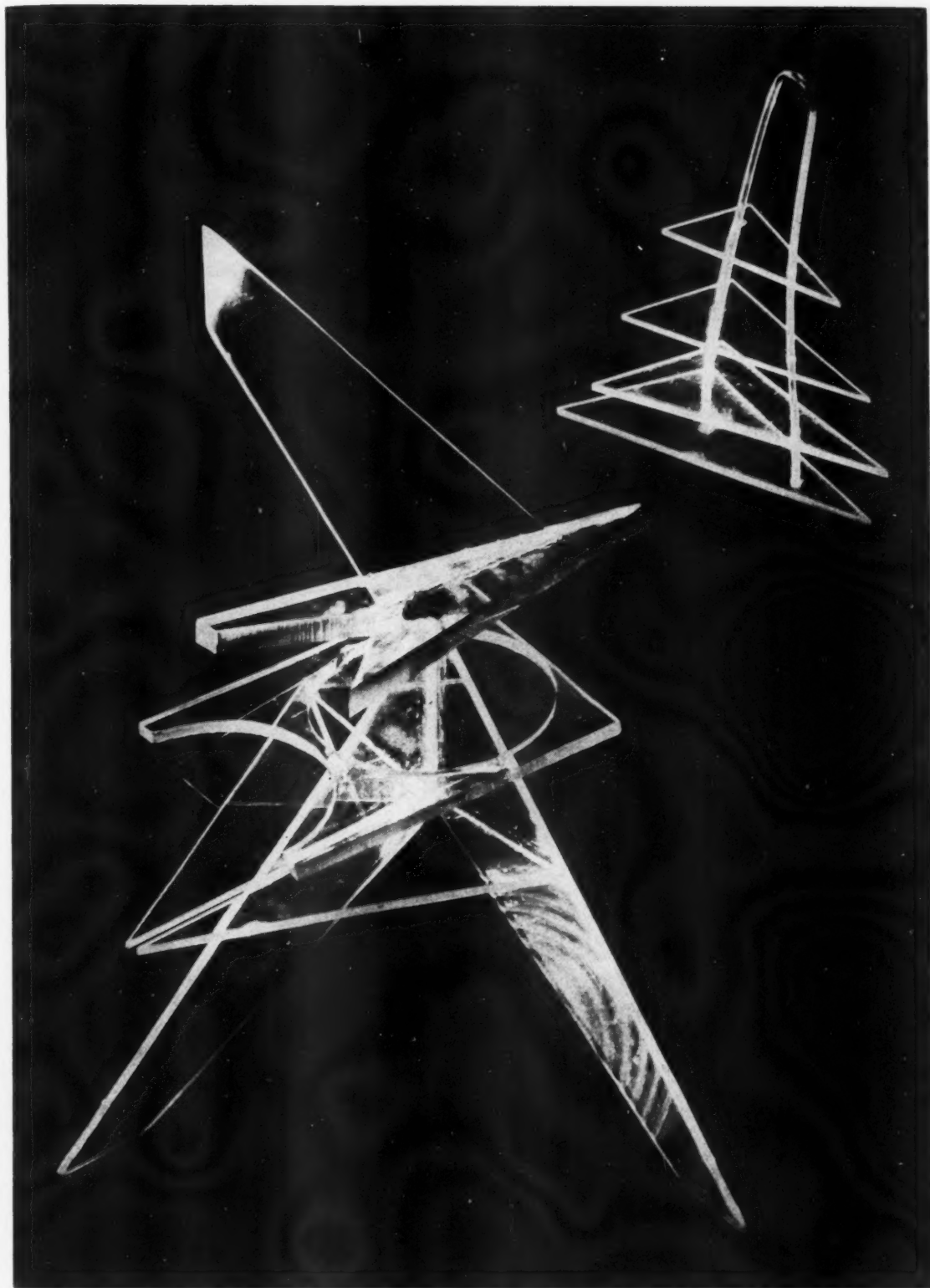
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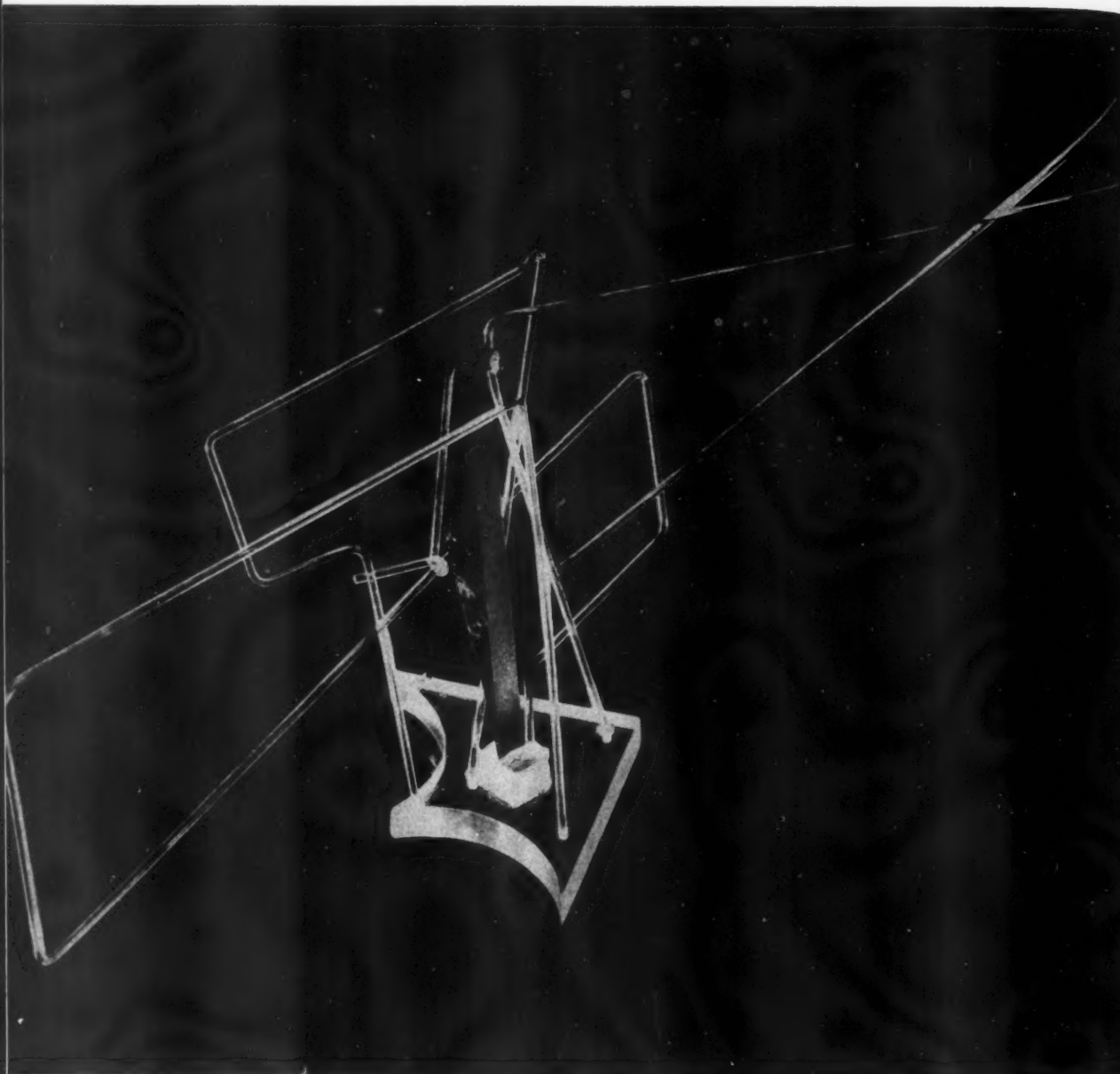
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Designs in scrap plastic were done by junior high students. Foreground, FLIGHT; Background, MODERN BUILDING.



Space sculpture to be successful must be felt visually as is case with
ABSTRACT SPACE CONSTRUCTION by Bloomington, Ill. pupil.

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TOOLS AND TECHNIQUES

Step 1. Cutting

Coping saws are used for cutting plastic. One should have about a dozen saw frames and blades for a class of 30. A dozen "C" clamps will be valuable in holding the plastic to a table while sawing.

Step 2. Filing

Half-round wood files, eight inches long are used for smoothing the plastic after cutting. There should be about 18 files for 30 children.

Step 3. Sanding

Garnet paper of a fine gauge is used for further smoothing. It works better than flint paper and lasts longer. The paper sells for about 10 cents for a 9" x 12" sheet at most hardware stores. One sheet will serve four students. After the roughest spots are removed, lighten the pressure for a finer finish. Flat pieces are best sanded by holding the garnet paper so that the grain is turned up on the table and moving the area to be sanded over the paper. This insures even sanding.

Step 4. Finishing

Fine steel wool is used for preparing the surface for final buffing. This step is very important in getting a good finish.

Step 5. Buffing

The last step is buffing the now frosty surface of the plastic into a shiny finish. Ideally a small electric motor with a soft cotton buffing wheel is used. Tripoli, a buffing compound, is used on the wheel. However if the plastic has been properly processed up to this point a piece of cotton flannel and "elbow-grease" will give a very satisfactory finish. Some children do a better job with this latter technique because if the plastic is held too firmly against the wheel it will burn, spoiling the surface.

More information and ideas for experimenting with plastic and other contemporary materials may be obtained from L. Moholy Nagy's book, "Vision and Design", published by Paul Theobald, Chicago, Price: \$10.50. •

ROCKET TAKEOFF composed of plastic rods arched over base.

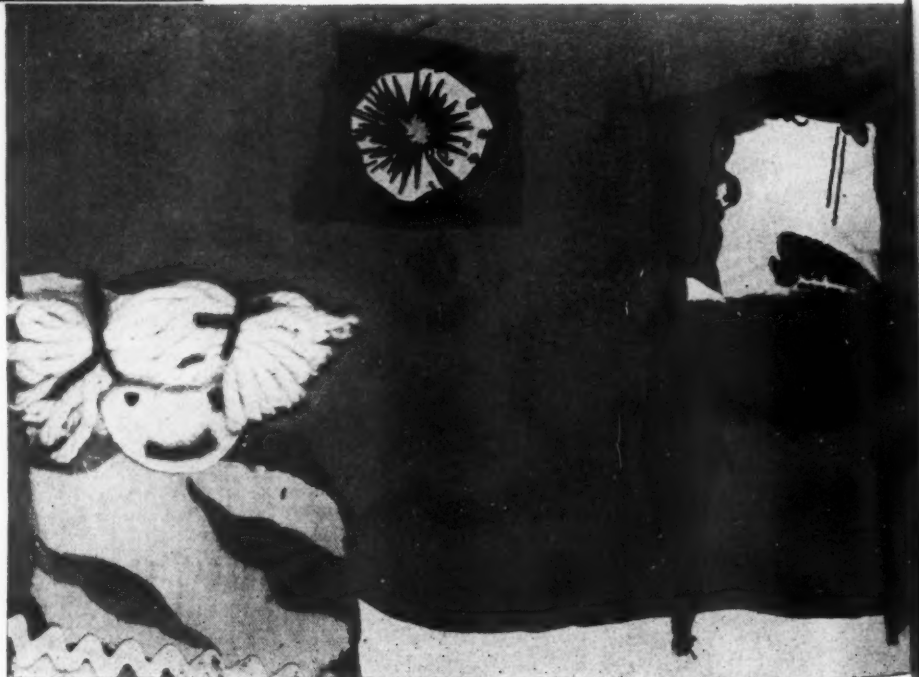


WHAT TO DO



Bright yellow yarn made swirling sun. Boat is black silk set on blue gabardine water — done by third-grader.

Fourth-grader made "Smiling Susie" of bits of lace, tin-foil, linen and rayon pasted to crimson construction paper.



One child executed "Watching Television" in corduroy, cretonne and yarn.

DO A RAINY DAY...



Velvet stovepipe hat shows child's creative use of materials.

**Cut-out pictures are fun any day.
Give your pupils an opportunity to
experiment with scissors and cloth.**

By JANE K. PITKIN

Art Helping Teacher
Arlington County, Virginia

"Whatever will you do with all those scraps?" asked one mother of her third grade daughter.

"Mother, we need them at school. We're going to make pictures!" And off she went with a package of short lengths of yarn, a bit of lace, some ric-rac braid and several pieces of gingham left over from the last dress her mother had made for her.

Other children in the class brought tin-foil, ribbon and all kinds of "treasures" usually discarded by grown-ups.

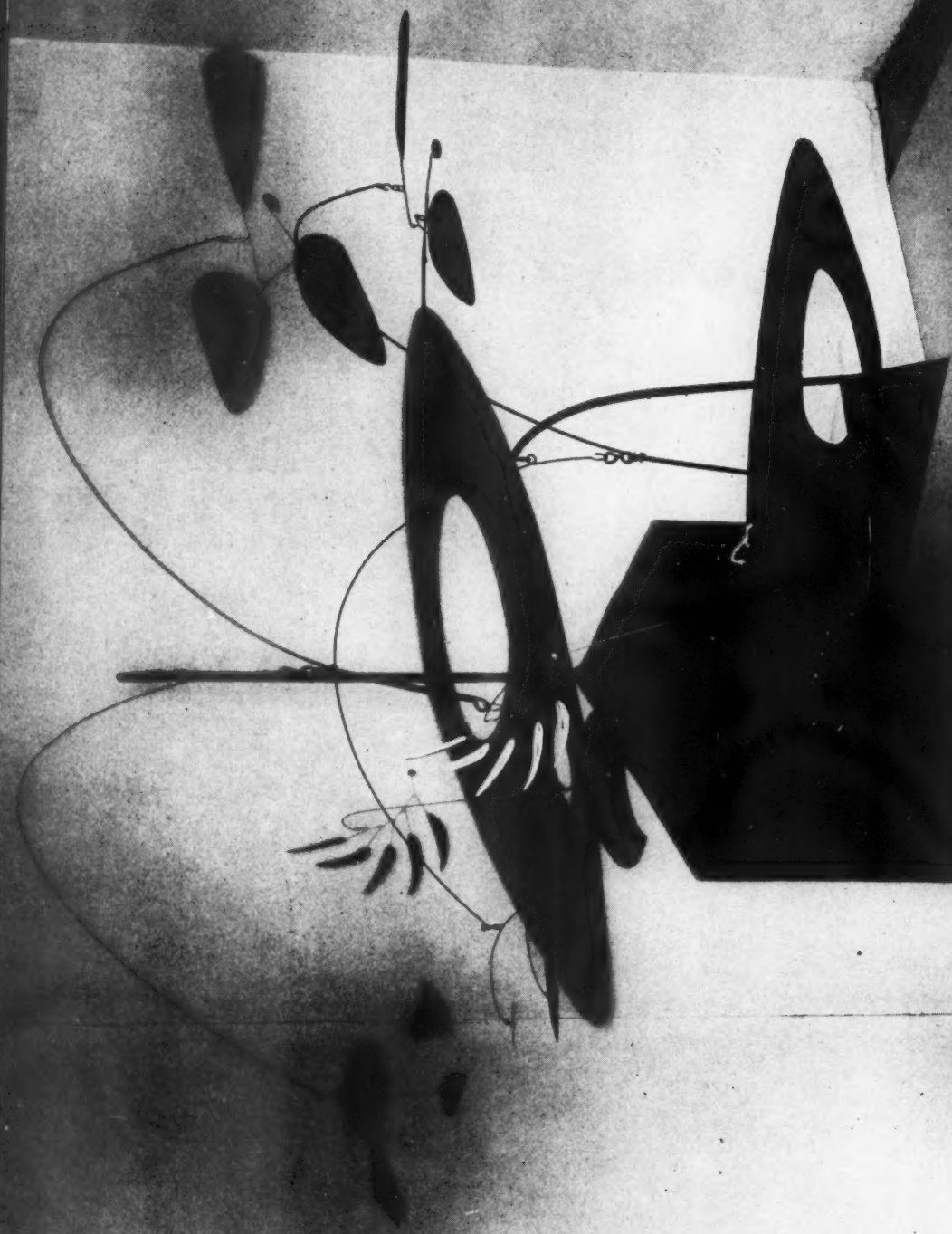
When the art teacher came to work with the children there was an interesting pile of odds and ends on each desk as well as a sheet of cardboard (from shirts back from the laundry) or colored paper. Scissors and paste were available for each child.

The children watched for a few minutes as the art teacher held various scraps against the background of colored paper. They discovered that ric-rac suggested many things: a roof for a gingham house, grass or a fence. "How shall we use yarn?" "For hair on the people," shouted one child. "For a tree," said another. A bit of embroidery they discovered might suggest a shirt or a ruffled skirt.

With this short introduction each child was eager to find out what could be made from his own treasures. After an hour of busy cutting, and experimenting the children pasted their "pictures". Each was different from the other and each was tacked up on the wall for all to see. One fine picture showed a little girl's head peeking over the arm of a cretonne chair watching television. The TV set was a masterpiece of scraps of print material and corduroy.

The children found much satisfaction in creating something new from their scrap materials — each expressing his own idea in his own way. They enjoyed seeing what the other children had done, too.

At the next P.T.A. meeting, mothers were surprised and delighted with the results. Said one, "It certainly answers the question what can my children do on a rainy day!" •



WHITE III V a mobile sculpture by Alexander Calder; it is one of many mobiles by Calder.

WHITE LILY a mobile sculpture by Alexander Calder is one of many being done by artists. Intermediate and junior high school students are also experimenting with "space sculpture".

ART APPRECIATION SERIES

Alexander Calder's "sculpture in motion" is an eight-foot composition of black sheet metal and wire. The only color is in a spray of white slender forms balanced by a yellow weight. Planes of the sculpture when put in motion by air currents or a gentle touch move up and down suggesting a poetic interpretation of water plants.

Mobile sculptures, like stabiles, are constructions in which the sculptor is concerned with the relationship of spaces as well as solids. In conventional sculpture of wood or stone, an emphasis usually is placed upon the relationship of one mass within the total form to another. Alexander Calder was one of the first sculptors to see the possibilities of "opening up" his sculpture and allowing *space* to become an important element in the total composition.

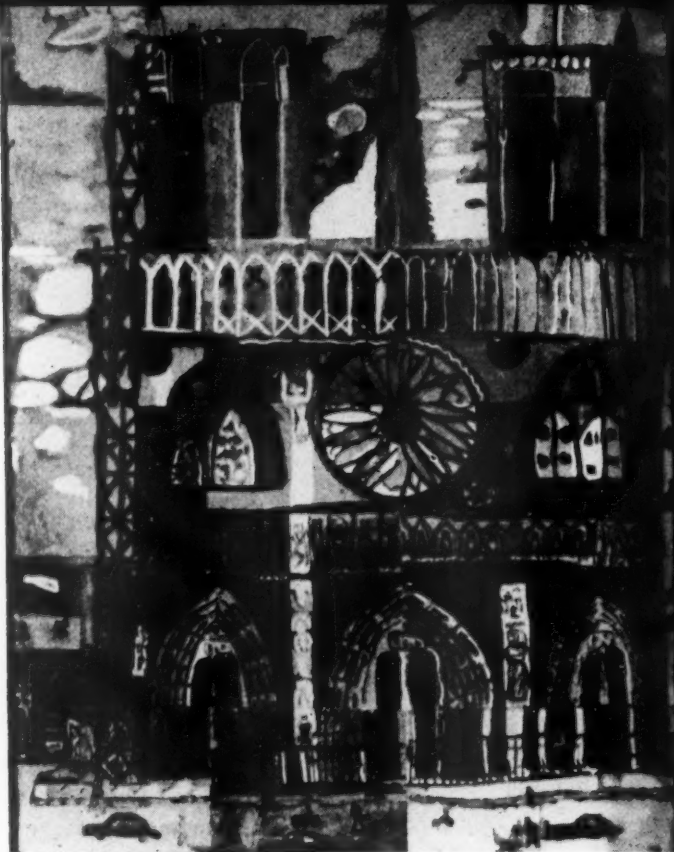
Mr. Calder was born in Philadelphia on July 22, 1898. Both his father and grandfather were sculptors, and his mother was a painter. In recent years metal has been his favorite material. He likes to work directly — cutting and shaping the metal with a hammer and assembling his mobiles piece by piece.

WHITE LILY is reproduced through the courtesy of the City Art Museum, St. Louis, Missouri

The UNESCO SEMINAR IN ART EDUCATION

By **EDWIN ZIEGFELD**

Head of Fine and Industrial Art Depts.
Teachers College, Columbia University



On the walls of the conference room in Bristol England, were drawings and paintings by elementary and secondary school children from five countries "How much alike they are!" exclaimed one of the observers.

Indeed this generalization was made by almost everyone who looked at them. But the paintings were varied too for it is only logical that the differences between Scandinavian and Japanese and between Australian and Egyptian children should show themselves in expressive art work. But the similarities were more compelling than the differences.

These similarities enabled participants at the UNESCO Seminar of the Teaching of Visual Arts In General Education to proceed quickly with their discussions. For three weeks during July, 1951, 35 art educators from 19 countries discussed art education and what might be done to improve it in the schools.

The seminar was one of a number set up by the United Nations Educational, Scientific and Cultural

Organization to further the cause of peace throughout the world. However it was the first organized in the field of art education. Each of the member nations of UNESCO was asked to send two participants. Not all however designated delegates. In all, 35 delegates from Australia, Austria, Belgium, Canada, Denmark, Egypt, France, Germany, Italy, Japan, Luxembourg, The Netherlands, New Zealand, Norway, South Africa, Sweden, Switzerland, the United Kingdom and the United States participated.

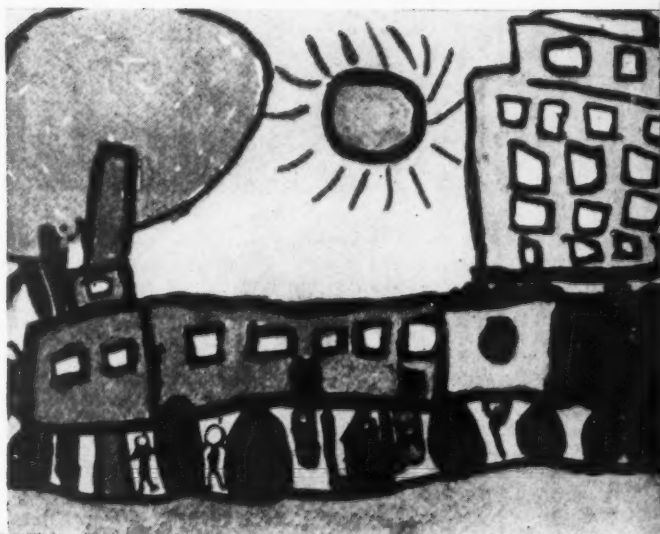
The seminar was brought about largely through the efforts of Trevor Thomas, of Wales, Programme Specialist in Art Education on the UNESCO staff in Paris. The special staff recruited to conduct the meetings consisted of Dr. C. Dudley Gaitskell, Canada, Mme. Vige Longevin, France, and Dr. Mahmoud El Bassiouny, Egypt.

The first week was given over to national reports, each participant reporting on the status of art education in his country. Delegates were requested to bring

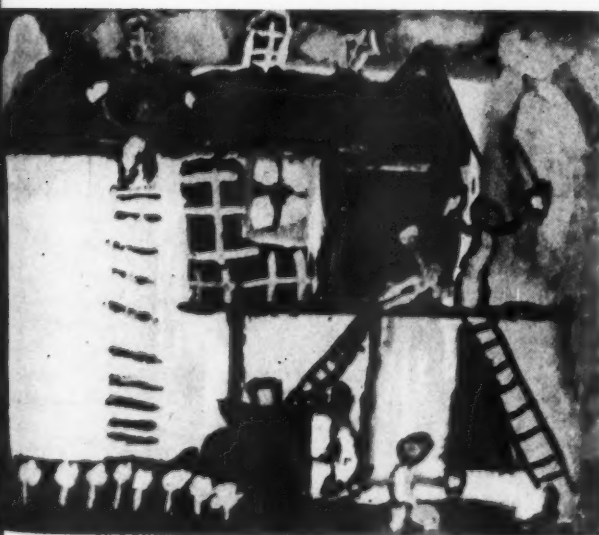


RICH IN VALUES

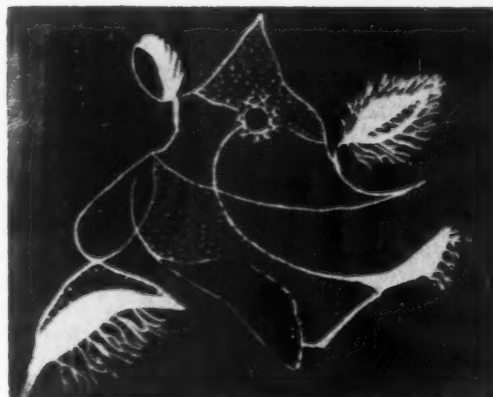
American exhibit at UNESCO art seminar included photographs showing students from all over U. S. at work.



Seven-year-old Canadian pupil painted "Train at Station".



First-prize winner, ECA competition, was exhibited by France.



Drawing by ten-year-old girl was included in the New Zealand exhibit of student art.

a small exhibit of actual work by students — some were supplemented by photographs. The exhibits formed the basis of presentations and discussions which followed.

In preparing the exhibit to represent the United States I tried to assemble examples from a wide geographic area — ones which would give some idea of both the diversity of conditions under which teaching is done and methods of instruction. Actual examples of student work were limited to drawings and paintings but a considerable number of photographs were included to show other aspects of art teaching. Some pictures were of elementary school children, some of secondary level students, others of adults. Groups were shown working on two-dimensional projects, others on three-dimensional. Both individual and group activities were pictured. In some instances the classrooms were old-fashioned and crowded; in others they were newly-built and spacious. All the items in the United States exhibit were selected as portraying commendable practice in a wide variety of situations.

Participants from other countries were interested in the United States exhibit and studied it closely. It stood up well in comparison with the others. None equalled its scope and none surpassed it in vitality. In some respects — sensitivity and thoughtfulness, for example — several other exhibits surpassed ours. But the scope and the vitality of the American examples appeared in the exhibit as a national characteristic.

The national reports were a most rewarding part of the seminar. Within a few days time each participant learned about the status of art education in 18 countries other than his own and scattered widely over the earth. These reports revealed at once the common interests of the participants.

The remainder of the three-week period was spent in discussing various problems and in making recommendations regarding art education. Although the teaching of art to people of all age levels was included within the scope of the seminar, no area was more generally stressed as being of basic importance than the instruction of elementary grade children.

The ages from six to 12 are of crucial importance. The attitudes and understandings acquired during these years persist throughout life. At this time the need of children for creative and expressive outlets is especially great. The problem is critical for in most elementary schools throughout the world art teaching is carried on not by an art specialist but by the classroom teacher. Therefore the art training of classroom teachers was of great interest.

The participants made several recommendations for instruction at this level. All agreed that a more important role should be given to art in the elementary grades (and to other levels as well). They saw in art

an essential component of well-rounded growth and development.

The primary emphasis in art teaching should be on creative participation with art mediums. Not only should a generally creative approach to the problems of life be developed, but it was pointed out that it is primarily from intensive creative experiences that sound understanding and appreciation of art evolve.

These creative experiences promote both personal and social growth. Art activities should be viewed as an integral part of everyday life. A wide variety of art materials should be provided in which expression can be given form. Instructional methods for all ages should be suited to psychological and physiological development and individual interests and needs should be especially considered if art is to make its full contribution to personality development.

The role of the teacher is basic. Without his love for and understanding of children, teaching methods have no validity. Because the role of the teacher is so basic, it was strongly urged that in addition to the desirable personal qualifications of an elementary grade teacher, his training should include meaningful and intensive experiences in art. Teachers who are to guide and direct the art experiences of others must know what vital art experiences are like.

There is nothing particularly new or startling about these declarations, sound as they are. They are similar to recommendations that have been made by many educators who see the integral relationship of art to all of education and to our life and culture. It is, however, of great significance that recommendations such as these should have been agreed upon by an international group. It demonstrates not only that the problems we all face as art teachers are general and world-wide but that the needed future developments in art education are also of international character.

Art education is more than a national concern. It is more than a complex field engaged in by American teachers and American children: it is of basic and vital importance to teachers and children throughout the world. It becomes a means of bringing the peoples of the world closer together. The Bristol seminar is undoubtedly the first of a series of events that will lead to improvement in art education for boys and girls everywhere.

We in the United States can be proud of our accomplishments. We have done much to which we can point with pride. But at the same time it was clear from the UNESCO seminar that we have much to learn from art educators in other countries. Through a pooling of ideas and an interchange of accomplishments we can improve the quality of the experiences of all pupils within our classrooms and at the same time contribute to international peace and good will. •



Paper Day made a good subject for drawings at Richmond Heights School.

CHILDREN PAINT THE LOCAL SCENE

By ANNA DUNSER

Art Director
Richmond Heights and Maplewood, Mo., Public Schools

At the Richmond Heights School, Paper Day is an annual event. The children bring in waste paper by arm loads, cart loads and in their express wagons. The paper is dumped into crates which are furnished by the buyers of the paper and placed on the "cross-the-street-playground."

The fifth grade teacher saw the scene as a possible picture — the children running across the lot, dumping paper, then hurrying back toward the school building. The crates lined three sides of rectangular playground. Some of the papers were whisked away by the wind

and carried into the telephone wires. When the teacher called attention to the pictorial possibilities of the activity, the children were eager to try the scene in art class. The drawings were natural compositions because the scene composed itself.

It was not always the neatest drawing that gave the best interpretation. Quite often neatness means tight, tense, unfeeling work. I like better the children's use of the word "neat." When they see a piece of art work that they like, no matter how messy it looks, they say, "That's neat!"

(Continued on next page)

The Paper Day pictures were put up on the bulletin board and left until the following day. The children had an opportunity to look them over — to see their own among the others, for the teacher does not display just the best, but *all* the work.

When the discussion took place, Jim found that the drawings in which the crates formed a sort of frame around the running children were good designs. The figures in the center of the paper were emphasized by using dark colors. They looked gay and alive.

Another Paper Day picture was praised for its unity. The children said it held together and that one's eye could travel easily from one part of the picture to another. There were plenty of "bridges".

Opportunities for children to observe and interpret

the local scene are not limited to the school room or school yard. On one occasion a group of third grade children was taken to the City Art Museum. They were greatly impressed — not so much by the valuable collections of art as by the lady who conducted them around and talked to them.

When they returned to school they drew pictures of themselves circled around Miss Powell showing the big keys she wore at her belt. When the drawings were sent to the Museum Educational Director, she wrote that she valued the pictures very highly and could find herself and the keys in nearly every one of them. She saved the pictures and stored them in the archives of the museum.

St. Louis children look forward to the great Veiled



Excitement and color of Veiled Prophets' Parade was captured by children in drawings.



Children enjoyed picturing "characters" waiting for the bus.

Prophets Parade. A different theme is carried out each year and no matter whether it is Nursery Rhymes or Good Neighbors, the children find the floats and other incidents of the parade enchanting. Often the children draw one or more of the floats or clowns when they get back to school. It is a suitable subject for children at any level. Each child draws or paints as he remembers the scene and cares little how others saw it.

Military parades intrigue children. They like to draw the soldiers marching and the bands playing as well as tanks and jeeps. Many children want to draw war pictures — something far from the local scene but not far from the minds of people. If war pictures are forbidden they become doubly desirable. The teacher who wishes to put an end to a flood of war pictures must suggest something more interesting. In one class the children were writing original stories and illustrating them. The teacher was genuinely interested in seeing what kind of story a boy would write and draw about war. But the boy who had asked if war pictures were permitted changed his mind and drew children playing in the snow.

Another great occasion for the city children is the annual picnic at the Highlands. It is always an interesting and popular subject in the art class. The merry-

go-rounds of different sizes, the midget autos, the Ferris Wheel (which one boy called the "fairest wheel") and the spectacular rides help to make exciting and well-designed pictures.

A familiar scene in the city is a group of people waiting for the bus. It is always surprising how much character the children get drawing the "characters" waiting for the bus.

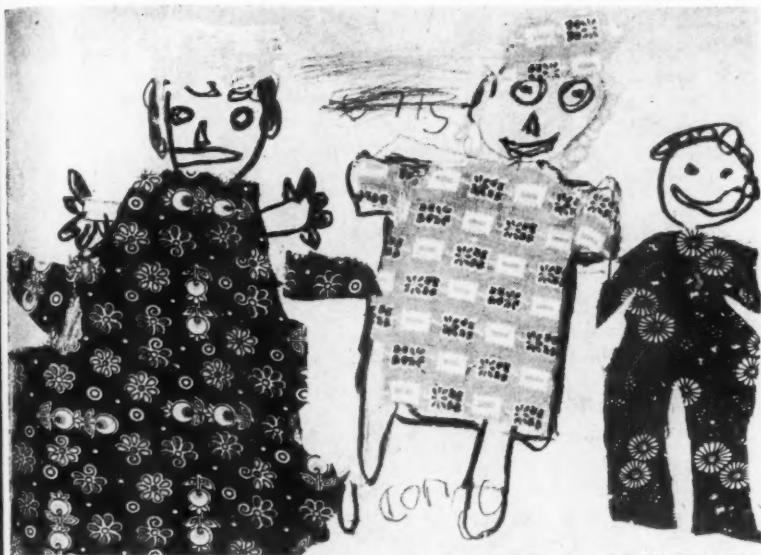
Shoppers going through a self-service super market is an everyday scene but not many adult artists have made use of it.

These are but a few of the many possibilities for encouraging children to make use of local scenes in art activities. Children need to learn to observe things near at hand. Practice in representing things as they actually see them develops their power of observation. Encouraged in this type of work, children learn to respect their own environment and take pride in its best aspects. Perhaps they will learn, too, to deplore the unsightly parts of their surroundings.

It should be remembered that at the conclusion of each creative activity, all the work should be put on display where each child can see his own along with the others. In this way each can learn to evaluate his own efforts and work for improvement. •



Discarded bits of colorful print material, yarn and crayons were used to make pictures.



Many children did not cut neat patterns but showed originality in design.



Pupil chose plaids and lace.

COSTUME DESIGNING IN THE FIRST GRADE

By **MARY LEATH THOMAS**

Art Supervisor
Athens, Ga., Public Schools

How do we dress to come to school ?

**Encourage your children to show you with
designs made from scrap cloth.**

Costume designing usually is considered a problem for older students. But if the teacher is willing to let first grade children work on a first grade level, the activity can be a very rewarding one for this age group.

Miss Elizabeth Woods, first grade teacher at the College Avenue School in Athens, Ga., encourages the children to save scraps of cloth, buttons and yarn. These they bring to school to put in the "Fun Box".

Recently the subject came up of how one dresses to come to school. The children wanted to draw themselves and each other dressed to come to school. A few of the children used material from the "Fun Box" to dress their figures. When others saw the results, the idea grew until all of the children in the room were designing costumes — not only for school but for other occasions.

Some children whose muscles were better coordinated cut the costumes in fairly accurate patterns. Others did not even place all of the cloth on the page. No child was made to feel that his work was not as satisfactory as another's. In fact many of the designs which were clumsily put together were more sensitively designed than the more accurate ones.

Miss Elizabeth felt that this problem was especially valuable for the children. She tries to bring into the art program as many activities related to everyday life as possible. She also wants the children to realize that design touches their lives in many ways, not just during the art period.

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Junior High

(Continued from page 10)

Their work is sometimes completed in flat decorative color but more frequently it reflects the young person's love for an almost unlimited use of expressive color as well as pre-occupation with textural experiments. Many junior high school youth lose interest in art expression when they sense their inability to record forms realistically and to portray spatial relationships accurately. At this point the creative teacher will be quick to assure them that realism is only one mode of expression and that the imaginative use of form and color in two and three-dimensional design has validity and status as art expression.

Two-dimensional junior high school designs may have their inspiration in life activities or in nature, or they may reflect an abstract approach based on arrangements of lines and shapes. All color media, including chalk, tempera paint, transparent water color, crayons, and ink can be profitably explored by boys and girls in these grades. Such techniques as painting, crayon resist, tempera resist, stencilling, block and screen printing provide fascinating possibilities for individual and group projects.

Experiments with three-dimensional media encourage the development of special abilities which might go undiscovered in an art program confined to two-dimensional expression. Paper, metal, leather, string, wire, wood, clay, plaster and a host of other materials challenge the young person's inventiveness. With these materials junior high school boys and girls have proved they can develop well-designed sculpture, ceramics, collages, stables, mobiles, jewelry, masks, stage scenery, dioramas, costumes and weavings.

In the process of developing either a two or three-dimensional design junior high school youth learn to assume responsibility for directing their own activities. They explore the possibilities of many materials and discover the limitations of techniques, tools and simple machines. They have opportunities

(Continued on page 50)

IDEAS FOR CLASSWORK



How to decorate wood etchings, glass, mirror pictures, designed, sketching boards, glass etching materials.
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Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

CRAFT SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

BOOKS
List. Art and craft books for the classroom teacher. Art-Books-For-All, Dept. JA, 80 E. 11th St., New York 3, N. Y. Adv. on page 43. No. 102.

Drawing With Art circular. For the grade teacher called upon to teach art. Benjamin H. Sanborn and Co., Dept. JA, 221 E. 20th St., Chicago 16, Ill. Adv. on page 43. No. 131.

Knitting, books on weaving and needlecraft. Beniers, 605 Madison Ave., New York 22, N. Y. See Shop Talk. No. 149.

CEAMICS
Catalog. Complete line of potters supplies. Ceramic Service, Inc., 163 W. Illinois St., Chicago 10, Ill. Adv. on page 46. No. 103.

Enamelize folder and price list. Favor, Kohl and Co., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 48. No. 104.

SOOTH TAPE
Helpful Suggestions folder. Mystik Adhesive Products, Dept. JA, 2635 N. Kildare Ave., Chicago 39, Ill. See Shop Talk. No. 148.

CRAFT SUPPLIES
Catalog of new materials. Craftsman's Supply House, Dept. JA, Scottsville, N. Y. Adv. on page 40. No. 128.

Catalog. Send 25 cents to Russo Handcraft Supplies. Dept. 3-J, 245 S. Spring St., Los Angeles 12, Calif. Adv. on page 50.

Catalog. Art Supplies. Thomas Randolph Co., Dept. JA, Champaign, Ill. Adv. on page 43. No. 107.

Book on Art Craft. Thayer and Chandler, Dept. JA-3-52, 910 W. Van Buren St., Chicago 7, Ill. Write directly to advertiser. Adv. on page 40.

Catalog. Handcraft Supplies. Send 25 cents to Dearborn Leather Co., Dept. A-12, 5625 Linwood Ave., Detroit 6, Mich. Adv. on page 40.

Book of Supplies. Dearborn Leather Co., Dept. A-12, 5625 Linwood Ave., Detroit 6, Mich. Adv. on page 40. No. 126.

Handbook of Handcrafts. Send 25 cents to Leisurecrafts, Dept. J-8, 907 S. Hill St., Los Angeles, Calif. Adv. on page 48.

Craft Catalog. Make request on school letterhead for your free copy or send 25 cents to Craft Service, Dept. J, 337 University Ave., Rochester 7, N. Y. Adv. on page 40.

Color Craft Supplies, catalog. Write directly to Griffin Craft Supplies, 5626-J Telegraph Ave., Oakland 9, Calif. Be sure to state name and address of your school. Adv. on page 40.

Special List. Architecture, crafts, film art, fine art, instruction. International Film Bureau, Dept. JA, 6 N. Michigan, Chicago 2, Ill. Adv. on page 48. No. 105.

FOUNTAIN PENS

Flo-master Bulletin. How teachers are using Flo-master in classroom instruction. Cushman and Denison Mfg. Co., Dept. J-2, 153 W. 23rd St., New York 11, N. Y. Adv. on page 46. No. 144.

LEATHER

Catalog. Arrow Leather Handcraft Kits. Arrow Leather Goods Mfg. Co., 1439 N. Halsted, Chicago 22, Ill. Adv. on page 50. No. 108.

Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 1541, Chicago 24, Ill. Adv. on page 50. No. 109.

***Catalog**. 68 page illustrated Osborn Catalog No. 18. Send 25 cents to Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 50.

Supply Folder. Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 50. No. 135.

"Everything For Leathercraft" catalog. Tanart Leathercraft Co., 149 N. 3rd St., Philadelphia 6, Pa. Adv. on page 50. No. 110.

MUSIC

EMB Guide listing equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 48. No. 111.

PAINTS AND CRAYONS

Helpful Suggestions. Making the most of poster colors in your classes. Milton Bradley Co., Dept. JA-3, Springfield 2, Mass. Adv. on page 2. No. 150.

"How To Use Alphacolor Chalk Pastels and Char-Kole" manual. Weber-Castella Co., Dept. 11, Chicago Heights, Ill. Adv. on page 46. No. 123.

PAPER PRODUCTS

Sample Book of school art papers. The Morilla Co., Inc., Dept. JA, 330 E. 23rd St., New York 10, N. Y. Adv. on page 46. No. 147.

Sample of Canvasette, Bienfang Paper Co., Metuchen, N. J. Adv. on page 45. No. 146.

PUPPETRY

Membership Information, Puppeteers of America. William Ireland Duncan, Box 543, Western College, Oxford, Ohio. Adv. on page 48. No. 138.

REPRODUCTIONS

Catalogs of Color Reproductions. Artex Prints, Inc., Box 70-8, Westport, Conn. Adv. on page 43. No. 145.

SHELLCRAFT

Catalog. Shells and supplies for making shell jewelry and novelties. The Nautilus, Dept. A, Box 1270, Sarasota, Fla. Adv. on page 48. No. 117.

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JUNIOR ARTS AND ACTIVITIES MARCH 1952

BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

Your Puppetry, John Wright, Chas. Bennett Co., Inc. Publishers, Peoria, Illinois 1951, \$2.75.

For those teachers who are looking for a book that deals with puppets of a more detailed structure, *Your Puppetry* will come in handy. It should be ideal as source material for a junior or senior high school group. The first part of the book deals with selection of materials. The second part gives simple processes. There are also some good suggestions for building a puppet stage and scenery. The illustrations are simple. Whether the teacher is a puppet hobbyist or a teacher in need of material which could help the student, he will like John Wright's *Your Puppetry*.

Ideas on Film, edited by Cecile Starr, Funk and Wagnalls Company, New York, 1951; \$4.50.

School principals, librarians and classroom teachers should find *Ideas on Film* a wonderful source book for films. Where a school cannot afford a film library, this handbook will prove helpful in studying what films to rent and how they may be used. Miss Starr, the film editor for the Saturday Review of Literature, has planned *Ideas on Film* so that it includes excellent discussions on the history of films and their potential use by such outstanding people as Charles Siepmann, Rudolph Arnheim and Julien Bryan.

Even more interesting are the critical appraisals by noted writers. For example, Pearl Buck describes the development of a film council in her community of Doylestown, Pennsylvania. Hodding Carter, the remarkable liberal editor of Greenville, Mississippi, contributes an interesting section on the use of film to improve health conditions for Negroes in his city. It is these descriptions of the way films can be used to bring about desirable changes in schools and communities that make the book so useful. Too often we use a film for its entertainment value. Miss Starr and her associate editors reveal how a film becomes part of an educative process and therefore, of great value to elementary and junior high school teachers all over the country.

The chapters are grouped under such division headings as Adult Audiences, Films for Children, Classroom Films, Getting the Films and Screening Them and Film Reviews. The latter section contains reviews of the best films available on animals and adventure, art, health, religious topics, music and other fields.

Ideas on Film meets a great need for teachers and for parents in the community. The wisdom with which Miss Starr and her associates have compiled their material make the book one which will help bring about a more wholesome and effective use of films.

Art Experiences, a guide for teachers of art, Indianapolis Elementary Schools, Indianapolis, Indiana, 1952.

The teachers of art, classroom teachers and T. Van Voorhees, supervisor of art in the Indianapolis Schools, have produced a guide for the teaching of art in their elementary schools. The Superintendent of Schools, Mr. Shibler, states in the forward that the booklet is not a course of study but is designed to encourage all teachers to extend the learning of the child through richer art experiences. *Art Experiences* is handsomely illustrated with color plates of children's work. The committee that prepared the booklet has included sections on art experiences at different age levels, how to obtain materials for their own use and an extensive bibliography as source material. While teachers over the country will be interested in studying the booklet, they should remember it was prepared by the committee to meet the needs and interests of teachers in the Indianapolis School system.

The First Book of Stones, M. B. Cormack, Franklin Watts, Inc. publishers, 285 Madison Avenue, New York, 1950; \$1.50.

Teachers have only to see *The First Book of Stones* in the hands of children to see how fascinating it is to them. Children who are curious about stones as a phenomena in nature will find it simply written and well illustrated. For the child who is a "rock-hound" (a hobbyist who collect rocks) the book offers suggestions for starting a collection. Mr. Cormack tells young rock-hounds how they may test rocks to identify them and what simple equipment they will need.

The historical background as well as simple scientific facts are presented in an interesting way. Whether the child lives in a large city, on a farm, in the mountains, or on the plains, he will find descriptions of stones he has found or that may be found in his community.

Children need more books like *The First Book of Stones*.

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"GIFTS THAT CHILDREN CAN DRAW AND MAKE" by Anne Reine. 19 useful gifts simple to make — Greeting Cards — Paper Plates — Pin Cushions — Jewelry Boxes — Rag Dolls — Neckties, and many more. \$1.00

FUNDAMENTALS OF CLAY MODELING by Rosario R. Fiore. This book tells you all you need to know about clay modeling. Covers: The essential tools — Simple forms — Colored Clay in use — Action figures — Clothing the figures — Flower designs to model — Animals — etc. \$1.00

DRAWING & PICTURE MAKING by Helen Stockton. Presents the essentials of drawing and picture making in a concise and simple way—leads the student from a few trial strokes to the threshold of Water Color and Oil Painting—you are told "how to arrange your work," "what to look for"—general composition—still life arrangement—main elements for landscape—how to draw trees—quick sketching, and many other helps to good drawing. Original drawings and pictures by the author. \$1.00

Write for lists. ART-BOOKS-FOR-ALL
80 E. 11th St. New York 3, N. Y.

FOR ALL

(Continued from page 42)
Weathercraft, Athelstan F. Spilhaus, The Viking Press, New York, 1951, \$2.00.

Children are usually fascinated by the study of weather. Mr. Spilhaus has not only brought together data on weather observation that children will enjoy reading but he has gone a step further. He describes how simple weather instruments can be built. This gives a boy or girl a chance to make weather information more real and obviously richer in learning. *Weathercraft* is designed for children ten years of age or older. The illustrations are particularly good.

• • •

Poetry Time, a record album by Mae Hill Arbuthnot. Scott Foresman Co., Chicago, 1950, \$2.75.

Poetry Time is an album of three records produced by Mae Hill Arbuthnot to accompany readers published by the Scott-Foresman Company. The records make effective teaching aids in that they encourage children to create verse of their own. Mrs. Arbuthnot cleverly involves the young listener by asking him to compose a verse about hopping, galloping or swinging. The records are not dependent in any way upon the readers they are supposed to accompany. A child can think of verse visually, orally and audially with these records.

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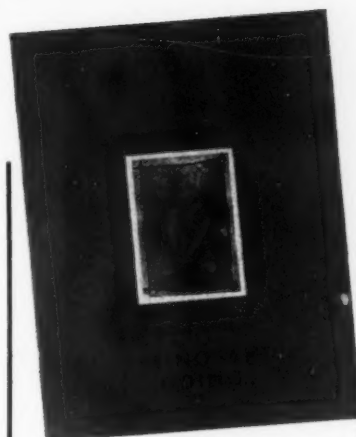
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SHOP TALK

ROLE OF THE ARTS IN THERAPY

A few months ago the Northwestern University Reviewing Stand sponsored a radio discussion in its weekly program over WGN and the Mutual Broadcasting System on "The Role of the Arts in Therapy." The distinguished educators who participated in this program included an instructor in art, two clinical psychologists and a dance therapist. Any teacher interested in the therapeutic values of music, dancing, painting, and the like, would find the discussion valuable. A copy of the broadcast may be secured for 10 cents by writing to The Reviewing Stand, Northwestern University, Evanston, Illinois.

SELF-STIK CLOTH

Mystik Cloth Tape is a new, colorful tape ideal for construction and decorative purposes. Available in a wide range of colors, *Mystik Cloth Tape* has unlimited possibilities in the classroom. It is a

fine mending agent since it adheres readily to plastic or rubber and is water resistant. It can protect your paper-covered teaching materials, assist in labeling shelves, provide identification labels for clothing or edge glass slides. It gives a good "grip" when bound around the handles of tools or sport equipment. When marking the floor for games, *Mystik Tape* can be used over and over again. Write to **MYSTIK ADHESIVE PRODUCTS**, 2635 North Kildare Avenue, Chicago 39 for a free four-page folder describing this new craft material.

ALL-PURPOSE LACQUER

Another *Devoe* first — a painting kit designed to meet the universal color needs of all kinds of art activities. It's called *Dev-O-Lac* and has the advantages of oil colors, water colors and casein, without many of their disadvantages. Like oil, it can be used as a heavy, opaque film; like water colors, it can be thinned to transparency and used as a wash; like casein, it dries fast enough so that the artist can express a complete idea in one session.

Unlike oil, *Dev-O-Lac* dries rapidly by evaporation rather than oxidation, thus avoiding the formation of insoluble skin or crust. If during excessive exposure it thickens too much it may be reduced to a smooth paste by stirring in a bit of solvent. Unlike water color light tones may be superimposed over darker masses without the usual preliminary "scrubbing". It has no tendency to mildew like casein. It is also more brilliant than most mediums but its sheen is a subdued gloss. Why not try *Dev-O-Lac* for a new adventure in painting? Remember it's a *Devoe & Reynolds* product.

BRIGHT AS THE SUN

If you are feeling experimental, you might see what uses you can find for the new *Day-Glo Water Colors* by Lawter Chemicals. Five spectacular colors: neon red, arc yellow, fire orange, saturn yellow and signal green are packaged in kits of one- and two-fluid ounce sizes. These daylight fluorescent water colors are up to four times brighter than ordinary water colors... they actually glow in daylight. They can be seen at greater distance and capture more attention than ordinary water colors. Try a batik effect by painting in flat areas of colors, coating with black tempera or ink and scratching through for a line or mass design. If *Day-Glo Water Colors* are not available in your area, write to **LAWTER CHEMICALS**, 3553J Touhy Ave., Chicago 45.

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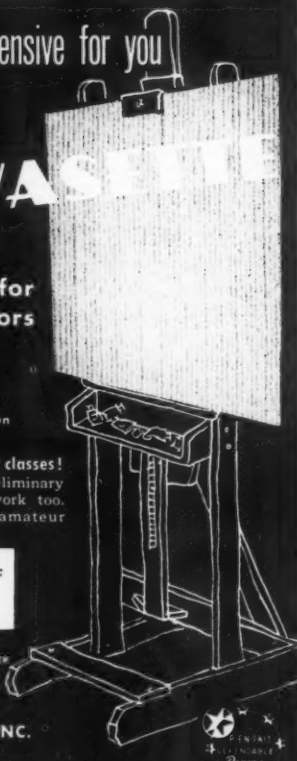
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Do you like the mobile sculpture by Alexander Calder featured in ART APPRECIATION SERIES this month? Wish you could have one in your classroom? The sculptor William Brewer has put a fine example on the market which is fun and fits your pocket book: \$12.50.

We bought one recently and found that it created a lot of interest with junior high school youngsters. Now they are scouring the countryside for materials with which to make mobiles! Order yours from MOBILE MAKERS, Dep't. LH, 2321 Webster Street, San Francisco, Cal.

• • •

WEAVING AND NEEDLECRAFT

Interested in adding to your library of books on weaving and needlecraft? *Bonniers*, 605 Madison Avenue, New York 22, has a free catalog listing all kinds of new and old books (American and Scandinavian) on this subject. Weaving, quilting, lace, embroidery, textile printing, dyeing — they are all there.

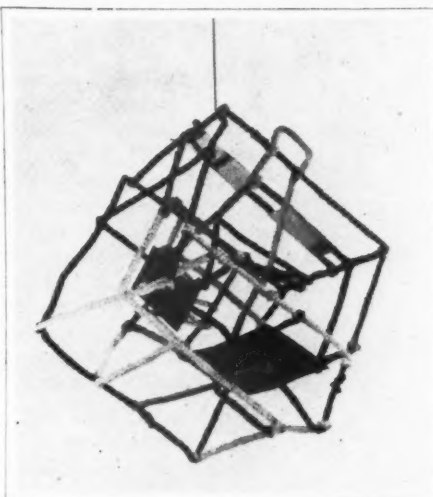
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CANVASETTE

An inexpensive paper canvas has appeared on the market which can take the place of regular canvas. Canvasette is entirely different from other paper imitations of the canvas medium. It has been developed by the Bienfang Paper Company, Inc. in Metuchen, New Jersey and thoroughly tested by well-known artists throughout the country. The name *CANVASETTE* has been chosen due to its similarity to canvas in appearance, feel and general physical characteristics. Canvasette is unusually strong and tough and can be stretched over a stretcher frame. Last but not least, it is an excellent medium for oil and casein colors since the surface is already prepared.

Here's the answer for amateurs, students and artists who are looking for a product which replaces expensive canvas in certain applications.

Many of the items mentioned in Shop Talk are listed on page 41—One Stop Shopping—and may be obtained through Reader Service.



DESIGN IN SPACE

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Created in the classroom of Fred W. Metzke Jr., Irving Junior High School, Bloomington, Ill.

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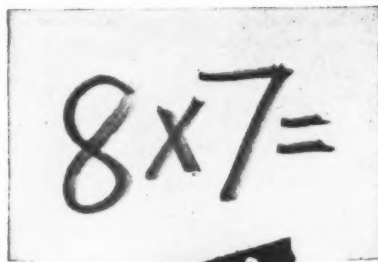
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Flo-master School Bulletin shows scores of ways teachers are using the Flo-master in classroom instruction. Write for your copy to Cushman & Deason Mfg. Co., Dept. J-2, 153 West 23rd Street, New York 11, N. Y.

Flo-master

The "Miracle" Pen with the **FELT TIP** →



Television

(Continued from page 17)

Extensive research experiments are now going on under grants from the Ford Foundation to discover the effects of closed-circuit television at different grade levels. The Ford Foundation also provided a fund to the Lowell Institute in Boston to study the production of radio and television programs. In all the foundation has donated over \$2,000,000 for the improvement and production of educational radio and television this year.

Numerous educational and philanthropic organizations have recognized the unlimited potentialities of television. Recently the Kellogg Foundation donated \$250,000 to the University of Illinois for a taped library of sound recordings. This was preceded by \$300,000 to WOIT-TV State College at Ames, Iowa, as a pilot study of the educational potentialities of television.

Television immediately opens up a new challenge for the arts. Many ways of bringing the arts to the people can be introduced through television with perhaps the exception of actual participation on the part of the audience. The making of stage sets and stage properties will re-vitalize an old art. Some of our major commercial programs now employ staffs of graphic artists. They spend thousands of dollars for a single broadcast for their costumes, character makeup and stage design. Through television and eventually color television, art appreciation and history will be given new impetus. On August, 1951, the National Gallery of Art and the Gallery symphony of Washington, D. C., combined music and art in a trial series of "conducted tours" through the gallery.

HOW TO VIEW TELEVISION

Looking at television requires eye-adjustment that is different from that required by other activities. When reading or doing hand work there is a constant focusing of the eyes at a distance of perhaps a foot. Outdoor activities require focusing on objects at distances usually in excess of 20 feet. Viewing television requires constant focusing at



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an intermediate distance of about 4 to 10 feet. To minimize the adjustments required of the eyes, here are some helpful suggestions:

The recommended viewing distance for a television set is about eight times the height of the screen. Thus for a 16-inch screen, with height of about 11 inches, the optimum viewing distance is a little over seven feet.

To bring the set into sharpest focus it is suggested that the viewer watch the screening lines rather than the picture as a whole. If the set is not properly focused, the eye will be forced to adjust itself constantly to try to get a clear picture — an impossible task bound to result in visual discomfort. Children often do not take the trouble to secure a proper focus and parents should be careful to check the focus.

The contrast between the bright light of the television screen (about 30 times as bright as a motion picture screen) and a dark background can cause visual discomfort. The room in which television is being viewed should have some general illumination, preferably indirect lighting.

Sprawling on the floor before a television set — a position commonly assumed by children — imposes a strain upon the eyes. Children who are predisposed to nearsightedness may aggravate the condition.

The interest in television at all levels is phenomenal, but educational television is in its infancy.

To keep it alive, it needs stimulation from everyone interested in education and art. New ideas and suggestions by parents and teachers are needed to keep every station at a high level of achievement.

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Have you seen the new, free catalog of representative *Government Best-Sellers* now available from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.? Here is a wealth of inexpensive material which is often overlooked by the average teacher. A few titles which interested us are "Guiding the Adolescent", "For the Children's Bookshelf", "Children are our Teachers".

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Make It Fun

(Continued from page 14)

interested in science When he looked into the song book, his first reaction was, "Gee, let's learn this one about Mr. Bullfrog."

The students' desire to sing became so insistent that Mrs. LeBleu asked them to make lists of the songs they would like to learn in relation to their other studies. This activity was a "stop-gap" until she could learn the songs herself. She observed that the teacher next-door was learning her songs by playing them on a tonette so she bought one and in three evenings learned to play it.

Invariably the children chose songs that had something to do with some phase of work which they had done or were planning to do, so Mrs. LeBleu learned to play the song about George Washington first and then the one about Mr. Bullfrog. These songs "lasted" for two weeks. To give herself more time to learn another song or two, she had the children bring pictures to illustrate their song selections. In art activities they drew pictures using the ones they had brought from home to establish authenticity in their own drawings.

In their reading book there was a story about crossing the prairie and John found the song, *In Prairie Schooner Days*. Since this song was written to the tune of *Oh, Susanna*, they could sing it immediately. They wrote a short skit, "Life on the Prairie," as the culminating activity for this unit and used the song as part of their program because it told in music many of the same things they had read in their reading, history and geography books.

In one of the second grade books contained a unit of stories and songs about Indians. The teacher copied the songs, "My Bark Canoe" and "Peace Pipe Song," on the blackboard. All of the children read the words together. Later they went to the blackboard, illustrated the songs, and read the words together again.

Here was an activity that the children enjoyed. At the same time they were learning through the songs new words they would find again in

(Continued on page 50)

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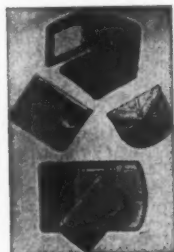
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Make It Fun

(Continued from page 48)

reading and writing. Reading the words of the songs while playing "little Indians" took the place of the choral reading exercise given in the language arts book.

The children got a good start on the Indian unit with the drawing and singing. Later they found new ideas about Indians. During recess they began to build an Indian hut. Finally each child made a booklet which included all the Indian songs and was illustrated with drawings.

The arts have been added to our school program to help meet the free-expression needs of children. It is the actual expression of an activity that makes it live for the child. Music, art and drama in the American school should not be for the purpose of developing artists, musicians and actors.

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Every child has a right to feel the pride which comes when through a creative action he is able to say, "I did this myself" or "I like it this way" or "This is the way I feel today." •

Junior High

(Continued from page 40)

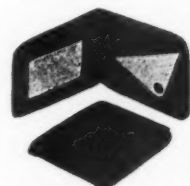
to demonstrate initiative in originating and in completing projects, in receiving and in giving constructive criticisms, in discussing and in sharing technical bits of information.

The total creative art program at the junior high school level should make it possible for boys and girls to apply art principles to problems of personal and group living. It should help them build up criteria for judging art products and the quality of the industrial designs found in today's world. It should make young people more appreciative of the beauty, drama, and power of the scenes of everyday living and above all it should serve to reveal to all boys and girls the possibilities of continuous creative growth throughout life. •

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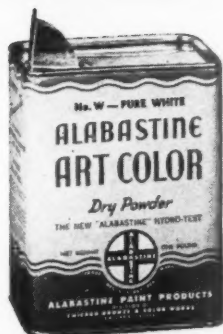
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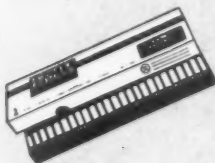
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